

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 8, 1968

Mr. Henry Ploch, Jr.
99 Rutgers Place
Clifton, N.J. 07013

Dear Mr. Ploch:

At last the O'Keeffe painting was cleaned and it really sparkles now and we have also selected an appropriate frame to set it off in style. I am sure you will be delighted with it as much as I am.

The Gallery will now reopen officially until September 4th and we plan to have an opening party on Tuesday, the 3rd and I hope that you will set aside the date and that I will have the pleasure of seeing you again.

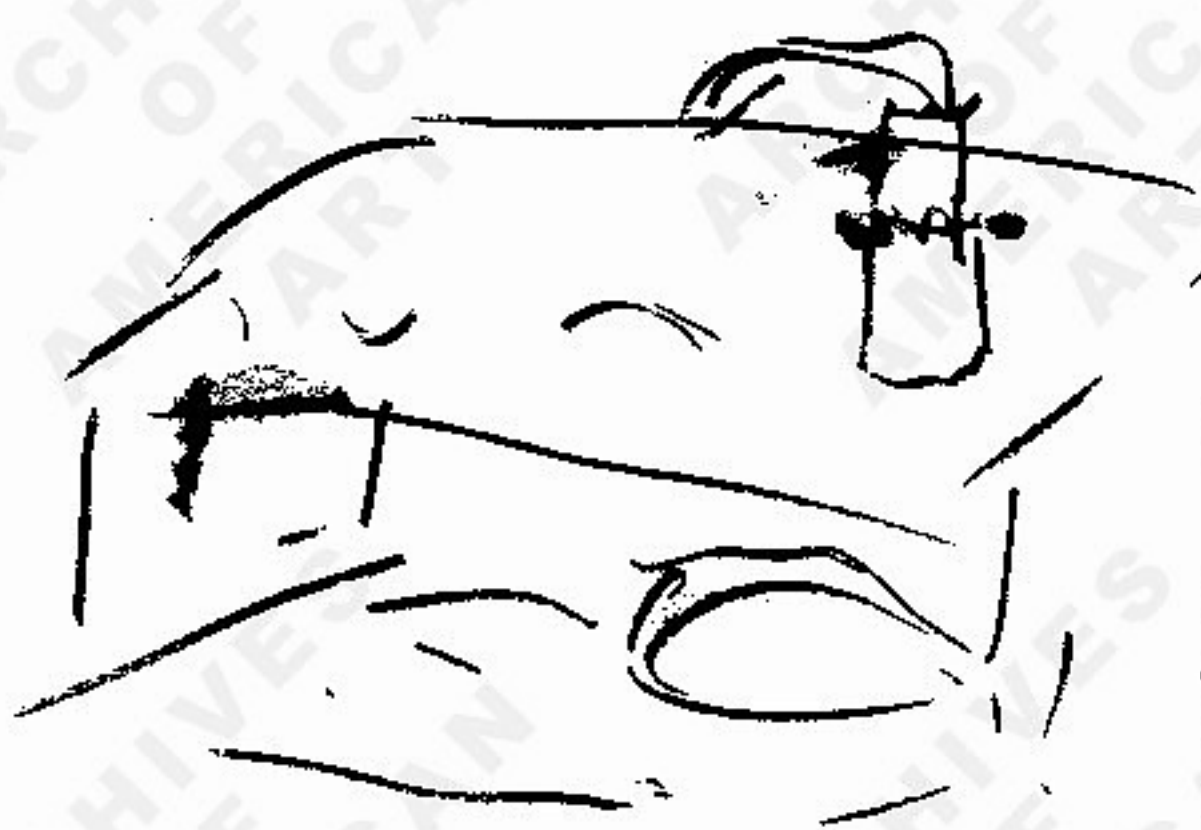
Would you let me know how you want the painting shipped to you. Although I do not appear at the Gallery every day, I do drop in to pick up the mail occasionally and sometimes answer the telephone. Consequently, if you expect to be in New York shortly please telephone in advance, and leave a message in the event that I am not in, so that I can arrange my time accordingly.

Sincerely yours,

BH/1f

for publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

that is still unframed at
Ankum. It has flowers
or weeds in tin can, which
in turn is in a blue vase
etc.



Blue
and
White
predominate

Thanks!
mn

CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION

TELEGRAM

SYMBOLS

DL = Day Letter

NL = Night Letter

LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

MLA188 (52)T U TELTEX NYKT125(1530)

1968 SEP 9 PM 6 53

GSA FTS NYK

PD GOVT TELTEX 9/9/68 GSA NYK

MRS EDITH HAPLERT DOWNTOWN GALLERY 465 PARK AVE NEW YORK NY

SORRY WE WILL NOT BE ABLE TO BE WITH YOU FOR YOUR 43RD ANNIVERSARY EXHIBITION WE LOOK FORWARD TO SEEING YOU SOON.

JANET MARINA AND DON MCCLELLAND SMITHSONIAN INSTITUTION WASHDC

1429R JB

SP1201(82-85)

For publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SUITE 1170 - INLAND STEEL BUILDING
30 WEST MONROE STREET
CHICAGO 60603

FRANKLIN 2-3785

September 6, 1968

Mrs. Edith G. Halpert, Director
Downtown Gallery, Inc.
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

As you requested in our telephone conversation this morning, I am writing you this note to remind you that Mr. Leigh B. Block would very much appreciate your sending him as soon as you conveniently can the present valuation for insurance purposes only that you would place on the painting by Charles Sheeler entitled Western Industrial, 1955, which he purchased from your gallery in February of 1956 for around \$3,000.

Mr. Block asked me to say that he would be most grateful if you would be kind enough to do this.

Sincerely,

Starr Crump
(Mrs.) Starr Crump
Secretary to Mr. Block

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Boris Mirski

2

August 20, 1968

sanitarium where I would be waited on, served, etc., I am sure that I could function normally again, but even this seems to be an impossible situation - again in New York. Perhaps you can come to see me after we reopen officially on September 4th - if I can possibly put together an opening exhibition.

I have a guest room in my apartment and you would be most welcome away from the Gallery. I think I can discuss your problem with you and try to help in some way or other.

Please write or phone me at your earliest convenience. Tracy is returning to the Gallery next Monday and I am sure I will be in a better mood and in a condition to talk with you and perhaps come up with some ideas. Please get in touch with me as soon as possible and give my love to the family.

the ever

[illegible]

LEARNED THE HOW THE ASSASSINATION - I AM CONFIDENT THAT YOU WILL
 TO HAVE I HAVE BEEN SO ASSURED - THE DIRECTOR HAS BEEN
 PLANNING ON LONG LONG HOURS FOR THE FIRST TIME TO THE NEW ASSASSIN
 BEING - THE NEW ASSASSIN HAS BEEN PLANNING ON THE NEW ASSASSIN
 ASSASSIN I HAVE BEEN SO ASSURED - THE DIRECTOR HAS BEEN

POSTAL POLICE:

POSTED: 1988
 BY: MEMPHIS POLICE
 AL: ALTB TEXT

1954 50' 4000

rior to publishing information regarding sales transactions researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 20, 1968

Mr. William A. Leonard, Director
The Contemporary Arts Center
113 West Fourth Street
Cincinnati, Ohio 45202

Dear Mr. Leonard:

Since the Gallery is closed during the months of July and August your letter of August 8th will not reach Mrs. Halpert until about the first of September, when the opening exhibition will be organized for hanging in time for the September 4th opening.

Meanwhile, would you give us some information (which I know Mrs. Halpert will want) regarding your gallery - is it a museum or a commercial gallery. If the latter, I doubt whether Mrs. Halpert would consider sending out an exhibition as all the work is sold directly or through museums and universities.

Sincerely yours,

IF/ae

Irene Puseau

for to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
published after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
y be published 60 years after the date of sale.

September 5, 1968

Santini Brothers
447 West 49th Street
New York, New York

Attention: Mr. Richard Santini

Dear Sir:

As I advised you previously, we have no use whatsoever for the crates or boxes that you have retained in storage and charged accordingly.

I received your message this morning and I am authorizing you to remove them permanently from our storage space. You may do whatever you wish with them.

Thank you for your past courtesies.

Sincerely,

August 12, 1968

Dr. S. Marians
21 Clive Hill Road
Edison, New Jersey 08817

Dear Dr. Marians:

As we are now trying to file all the paintings, etc., standing around in messy stacks and are organizing our space per artist, I am very eager to know what decision you have made regarding the Stuart Davis painting.

Won't you please let me know.

Best regards to you and Mrs. Marians.

Sincerely yours,

EDH/12

IRVING LESTER LEVITT
ATTORNEY AT LAW
44 COURT STREET
BROOKLYN, N. Y. 11201
TRIANGLE 2-7730-1

August 29, 1968

Mr. Jacob Schulman
97 North Main Street
Gloversville, New York

Dear Mr. Schulman:

You will find enclosed herewith stockholders agreement.

I have not completed the consignment agreement and the restrictive covenant agreement. Those will be sent along to you in the next day.

I have made no provision for the price to be paid by the new corporation to the old corporation for the office equipment, etc. in the premises. I am sure the parties will come to agreement with respect thereto.

It is essential that I have the date of incorporation of the existing corporation, the names of the officers, directors, shareholders, in order for me to prepare the certificate of change of name.

I know that you will expedite this matter so that we can meet some time next week.

Very truly yours,

IRVING LESTER LEVITT

ILL:sd
Enc.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MILTON LOWENTHAL

COUNSELOR AT LAW

ELEVEN BROADWAY

NEW YORK 4, N. Y.

DISBY 4-0799

August 7, 1968

Mrs. Edith G. Halpert
c/o The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:


I believe the Davis reproduction of PAD #4 is the one made by Esther Rattner some years ago. At that time, she also reproduced Report From Rockport as well as several other paintings from our collection.

When you return will discuss with you the matter of the Weber account. I had promised her a check pursuant to our conversation. It's too hot now to think of anything other than trying to keep cool, but when the temperature goes down it will all be business as usual.

Edith is swell and spending the summer learning to drive a car. Risky business it is but she really is doing very nicely.

Have a nice time wherever you are. Edith joins in best wishes for a happy summer.

Cordially,


MILTON LOWENTHAL

ML/xf

for to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.

THE UNIVERSITY OF GEORGIA
GEORGIA MUSEUM OF ART
ATHENS, GEORGIA

August 23, 1968

Mrs. Edith Halpert
Downtown Gallery
465 Madison Avenue
New York City, N.Y. 10022

Dear Edith:

I congratulate you on the well deserved silver medal conferred on you by the University of Connecticut, and also the fine catalogue entitled EDITH HALPERT AND THE DOWN TOWN GALLERY.

Our study of the exhibition set forth makes one's mouth water. I was especially impressed by #3 Marin - "Downtown, New York"; #4 Arthur Dove "Abstraction #1"; Max Weber "Sculptress"; #11 Charles Demuth "Madam De Lannois"; #14, Charles Sheeler "Self Portrait"; #18 Georgia O'Keeffe "New Mexico" Near Taos"; #20 Marsden Hartley "Desert Scene"; #23 Joseph Stella, "Brooklyn Bridge"; #27 John Storrs "Fresh Abstraction"; #34 Stuart Davis "Tenement Scene"; #30 William Zorach "Undaunted"; #31 Y. Kuniyoshi "The Dream"; #39 Niles Spencer "Near Avenue A"; #42 O.L. Guggiemi "Waiting Woman"; #46 G.L.K. Morris "Vestibule"; #51 Abe Rattner "Vision of Ezekiel" and #57 Ben Shahn "Alphabet and Constellation".

If any of ~~these~~ are for sale I would be glad to know your lowest price or if you plan to donate them where they would be most helpful, I think Georgia O'Keeffe's distribution of the Steiglitz Collection was splendid idea to divide the gift in three parts and donate ~~one~~ third to the University of Connecticut for the Northeast Section, one third to our museum to aid the Southern Section and one third to a Western Museum like the Wickes Museum.

It would set a much needed precedent for those collectors who think they will not get to Heaven when they die if they don't give their collection to the Metropolitan Museum of Art or Chicago Institute, or Los Angeles County Museum. All of which have more than they can possibly show or store. Where as the small museum will be revived by such a gift as if they had a shot in the arm of life's blood.

I trust that nothing will interfere with your coming to our Twentieth Anniversary celebration on November 8th.

Looking forward to hearing from you in the near future, and with best wishes, I am,

Sincerely yours,

Alfred H. Holbrook
Alfred H. Holbrook

for publishing information regarding sales transactions. Searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.

Comet Ray Letter Service
10-3-68
Page 3

(2) CHg: cont'd

✓ Ankrum Gallery
910 North La Cienega Blvd.
Los Angeles, Calif. 90069

(dealer)

to:
657 North La Cienega Blvd.
Los Angeles, Calif. 90069

NOT
2/16
J. Thomas Jefferson
Jefferson Gallery
1014 North Doheny Drive
Los Angeles, Calif. 90069

(dealer)
old address:
79177 Ivanhoe
La Jolla, Ca. 92037

NOT
2/16
Associated American Artists
605 Fifth Ave., N.Y.

(dealer)

to:
663 Fifth Ave.
New York, N.Y., 10017

Mr. Michael Milkovich, Curator
Corning Museum, Corning, N.Y.

(museum)

to:
Harper College Gallery
Binghamton, N.Y. 13901

✓ Dr. Sheldon Reich, Asst. Prof.
College of Fine Arts
University of Arizona, Tucson, Ariz.

(museum)

to:
Art Dept.
Oregon State University
Corvallis, Oregon 97331

✓ Mr. Thomas W. Leavitt, Director
Santa Barbara Museum of Art
Santa Barbara, Calif.

(museum)

to:
Mr. Thomas W. Leavitt, Director
Andrew Dickson White Museum of Art
27 East Avenue
Cornell University
Ithica, New York 14850

DELETE
3

ADD
6

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

appr

August 14, 1968

Mrs. Linda Rubinooff, Registrar
San Francisco Museum of Art
McAllister Street at Van Ness Avenue
San Francisco, California 94102

Dear Mrs. Rubinooff:

Although the gallery is closed during the months of July and August I happened to stop off at the gallery and find your letter.

I went through the old records and found the sales invoice for the John Marin SEA AFTER HURRICANE, CAPE SPLIT, MAINE, 1938, oil, 23x30. It was sold to the Museum in November 1955 for the sum of \$3,600.

The current insurance valuation should be no less than \$20,000.

Sincerely yours,

EGH/15

or to publishing information regarding sales transactions, each person is responsible for obtaining written permission on both sides and purchaser involved. If it cannot be obtained after a reasonable search, whether an artist or purchaser is living, it can be assumed that the information is correct. It may be published 60 years after the date of sale.

SINCE 1861

GUMP'S

Agencies in:

BANGKOK
BARCELONA
COPENHAGEN
FLORENCE
HONG KONG
LISBON
LONDON
MADRID
MANILA
MEXICO CITY
MUNICH
NEW DELHI
PAPEETE
PARIS
TAIPEI
TEHERAN
TOKYO
VIENNA

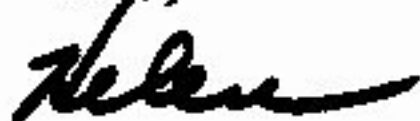
Mrs. Edith Halpert

- 2 -

I hope you can send us some Doves and small Zorachs, and of course we'll appreciate very much any further works you would like to send, as I believe all of this helps to develop collectors here. I hope to discuss this with you further in New York and also hope I'll have an open to buy then.

I'm sending along a little something which I hope you'll enjoy.

Love,



Helen Heninger
Director
Gump's Gallery

for to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

THE UNIVERSITY OF NORTH CAROLINA
AT
CHAPEL HILL

DEPARTMENT OF ART
THE WILLIAM HAYES ACKLAND
MEMORIAL ART CENTER
27614

August 12, 1968

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

After seeing all the awards and silver certification recognizing your many contributions to the American art world, I feel the salutation should be even more formal with a "My dear Mrs."

Your news release of August 5th carried news which you have hinted for sometime, and for some reason I sense a little of the old Duveen spirit of "Duveen Sculpture in the National Gallery:" for the gist of your release implies "not represented exclusively by the Downtown but if you want their best, we've still got it."

This fall celebrates your 43rd anniversary; but that's what I thought you celebrated two years ago. Are you sure you are not taking a page from Jack Benny, and that you have really been in business at least 45 years!

Trust you have a good summer,

Sincerely,



Robert W. Schlageter
Associate Director

RWS/paf

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



THE VOLNEY

TWENTY-THREE EAST 74TH STREET

NEW YORK, N. Y. 10021

experiences in our area. One forgets the thrill of seeing new pieces, or seeing the actual piece by an important artist. I had forgotten that thrill and experienced it again in the marvelous exhibit you took me to see at the Center for Inter-American Relations. Such a splendid representative of each artist's work!

I would like to have seen you before leaving but realize that your schedule is extremely tight.

your friend and great admirer,
Leanne B. Heath

HEATH'S GALLERY
62 PONCE DE LEON
ATLANTA, GEORGIA

August 28th, 1968

Mr. Allen S. Weller
Kramert Art Museum
University of Illinois
Champaign, Illinois 61820

Dear Mr. Weller:

I

I was delighted to hear from you and am anticipating with pleasure your forthcoming visit to New York.

You know, of course, how I feel about the Kramert Museum, and as usual would be pleased to co-operate with you.

Won't you please phone shortly after you arrive so that we can make an specific appointment - since the Gallery is officially closed during July and August but naturally I am here practically everyday while my staff is having fun in extensive vacations this year.

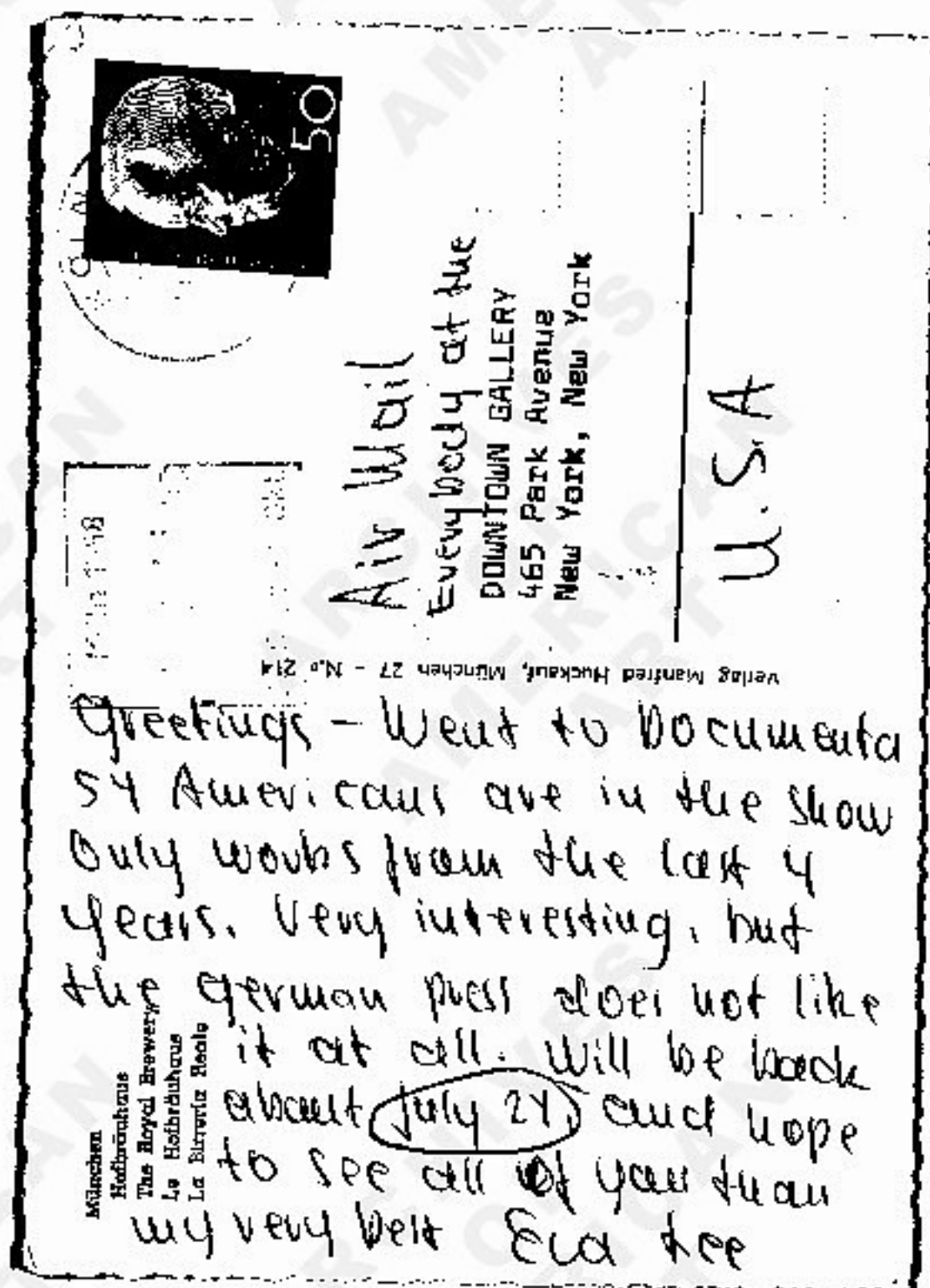
I expect to see you and your colleague, Mr. James Shipley soon.

Best regards,

Edith Gregor Halpert

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

not to publishing information regarding sales transactions, senders are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



August 20, 1968

Mr. Robert W. Schlageter, Associate Director
The University of North Carolina
Department of Art
Chapel Hill, N.C.

Dear Bob:

I stopped by at the Gallery (which is closed during the months of July and August) and found your letter dated August 12th.

I was amused by your reference to the 43rd Anniversary. For your information, the Downtown Gallery did not come into existence until the Fall of 1926. If you deduct that from 1968 I think you will agree 43rd is correct. I hardly cheat on a couple of years at this stage and age.

Incidentally, my attention has just been called by our accountant to the fact that your museum did not refund the restoration charge of the Max Weber painting FLOWERS which was returned to us with a serious damage, of which we advised you immediately.

I am enclosing Margaret Watherston's bill, which of course, we had to pay directly.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be ascertained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.

August 8, 1968

Mr. David W. Scott, Director
National Collection of Fine Arts
Smithsonian Institution
Washington, D.C. 20560

Dear David:

It was good to see you during my short stay in Washington, but I do regret that I did not get to see your charming wife, Tirsa.

As I am practically alone at the Gallery, I have accumulated the greatest batch of unanswered mail and have not had an opportunity to check the "outgoing exhibitions" file to ascertain further any of the five paintings referred to in your letter have been promised elsewhere in the near future. I will let you know within the next week or two. However, I have to supervise the rearrangement of our stockroom, plan the exhibition and hang it before September 2nd. We re-open on the 4th. We will have a private party on Tuesday, September 3rd, and I hope that you and Tirsa will be our guests. You will, of course, receive a formal invitation. Also, if you are not on our "publicity" list I am enclosing a copy of the release we just sent out explaining some changes in our future operations. I am very happy now that we have officially severed our connections with five problem artists or estates. Fortunately, we have excellent examples by these artists in this group and our roster is retained as a unit. They will, of course, be represented in our re-opening exhibition. - and I do hope to see you then.

Fond regards to you and Tirsa.

As ever,

ROH/lf

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

so late

SPENCER A. SAMUELS & COMPANY, LTD.

18 EAST 76TH STREET

NEW YORK, N. Y. 10021

YUKON 8-4556

CABLE ADDRESS: SPENCARTS

WORKS OF ART
CONSULTANTS

PAINTINGS
SCULPTURE

September 10th, 1968.

Miss Edith Halpert
465 Park Avenue
New York, N.Y.

Dear Miss Halpert:

Mr. Samuels is currently in Europe and not expected back until the end of next week, which is why he asked me to get in touch with you.

We are arranging an Expressionist show this fall, which will include paintings lent by private collectors, a number from our own stock, as well as a superb group coming from Europe, not previously exhibited in the United States. The title of the exhibition is "Expressionismus," and it opens October 22nd, continuing through November 16th.

Mr. Samuels telephoned me yesterday to say that he had just heard that you were the owner of "Zirchow II" by Lyonel Feininger. Already included in our exhibition is Feininger's "Zirchow I." We were wondering if you would consider lending us this painting for our exhibition.

Unfortunately, as the catalogue has already gone to press, we might not be able to include your painting amongst the illustrations, although we would naturally do our best to see that it was included.

Owing to the catalogue deadline, we would be most grateful to have your decision as early as possible. I very much hope you will agree to lend your painting, as I think it would add considerable interest to the exhibition, particularly in view of the fact that we have "Zirchow I."

Yours sincerely,

Georgina Davie
Georgina Davie

THE DOWNTOWN GALLERY

Established 1926

EDITH GREGOR HALPERT, Director
Consultation by appointment only
Telephone: Plaza 3-3707

465 PARK AVENUE
NEW YORK, N. Y. 10022

*Card upload
10-5-68 J.T.g.*

September 3, 1968

Comet Ray Letter Service
220 East 23rd Street
New York, New York 10010

Attention: Joe Mayer

Dear Mr. Mayer:

Will you please make the following changes to
our mailing list:

(1) Remove:

- ✓ Mr. G.W. Fitzpatrick (museum)
East Cleveland Museum Galleries
- ✓ Mr. James Johnson Sweeney (museum)
The Museum of Fine Arts, Houston
- ✓ Mr. Leonard Craig, Dir. (museum)
Art Gallery, Asheville School
- OK ✓ Miss Eva Lee (dealer)
Great Neck, L.I. *remove from publicity
- ✓ Benson Gallery (dealer)
Bridgehampton, L.I.
- ✓ Miss Constance Clodfelter (magzine)
Art Voices, N.Y.
- ✓ Mr. Nicolas Calas (magazine)
Arts Magazine, N.Y.
- ✓ Mr. & Mrs. Turner Catledge (client)
120 E. 81st St., N.Y.

cont'd

DELETE

DAVIS • DOVE • KUNIYOSHI • G. L-K. MORRIS • OSBORN • RATTNER • SHANN • SHEELER • SPENCER • STORRS • WEBER • ZORACH
M. BRODERSON • DEMUTH • HARTLEY • MARIN • O'KEEFE • PATTISON • PRICE • STASACK • STELLA • TSENG YU-HO
WM. M. HARNETT (1848-1892) • AMERICAN FOLK ART GALLERY, Established 1929

for publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

August 19, 1968

Mr. Jack Fader, Director
Gallery Reese Palley
1915 The Broadwalk
Atlantic City, N.J. 08401

Dear Jack:

This has been some vacation! Actually, I have spent much more time cleaning up a maze of correspondence which has been coming in from all parts of the Country. So that I can start out with a normal schedule, meanwhile, the re-filing of our inventory, plus all the material which has been returned, or rather recalled, from several warehouses, has been the most horrible experience of my life as I just could not get outside help to handle this rather simple and routine work. You are lucky, indeed, being in any territory other than New York, which as you probably have read, has turned into a most hopeless city in the world.

There may be considerable difficulty in arranging any of the exhibitions you have listed in your letter of August 3rd, due to the fact that all the artists you have mentioned have been scheduled for out-of-town exhibitions, including the Smithsonian, which will give me the final dates very shortly. The Sheeler show will be out of the question, as I have committed myself to a museum which has a tie-in with the Smithsonian where the exhibition will be forwarded. A Zorach exhibition is opening shortly in Maine and another at Brooklyn Museum, and that too is scheduled to travel. We are having an American Folk Art exhibition - the first within several years - at the Gallery in October and this, too, is going to the Smithsonian subsequently. However when you come to town and after we reopen on September 4th I will communicate with these various institutions to get the specific dates some of which have not been definitely set - I can let you know what and when any of these will be available for you.

It was great fun having you in New York and I look forward to your forthcoming visit.

Sincerely yours,

SGH/1f



11740 CRESCENDA STREET
LOS ANGELES, CALIFORNIA 90049

August 12th 1968

Dear Mrs. Halpert:

Your kind letter of July 29th has been playing tag with me. It went to Shelburne and they forwarded it to me here in Los Angeles. When your letter arrived here it was again forwarded to me as I was up in the mountains. Well, your letter missed me at Lake Arrowhead as I returned here a day earlier than I had planned. ~~It took me a while~~ FINALLY in this morning's mail your letter arrived and caught up with me. I hasten to send you a few lines of grateful thanks for your kind words and for your nice letter. I appreciated your writing and it was nice to hear from you.

I saw the Canaday article and I thought it was very fine. Though I don't know Mr. C. and wasn't at Shelburne a short time ago when he was there I thought I would write him a few lines and tell him how much I enjoyed the article. Since the article appeared I've heard that he can be very cruel and biting so it was wonderful that he wrote so glowingly of Shelburne. I was very pleased.

And I was very pleased to receive your letter, too. Many many thanks for taking the trouble to write.

I hope you're feeling better again

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

EMILY FARNHAM
1108 South Overlook Drive
Greenville, N. C. 27834

September 8, 1968

Mrs. Samuel Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

Hermann W. Williams, Jr. of the Corcoran has informed me through his assistant that you still own Demuth's poster portrait of Gertrude Stein (Love, Love, Love, 1928), which was reproduced in color in Time (November 27, 1964) in connection with the article "Mr. Don Ton."

I have a black and white photo of the Stein homage which you sent me some time ago for use as an illustration in my Demuth biography, but I want to use this work as one of the eight color plates and also on the dust jacket of the book. Can you provide me with a color transparency of Love, Love, Love (on a rental or sale basis), or do you think I can secure such a transparency from Time magazine, with your permission?

This is a perfect work for the dust jacket because it depicts a smiling mask and the title of the biography is to be Behind a Laughing Mask; A Biography of Charles Demuth. Also, as you well know, the poster portraits are extremely timely because of their influence on Pop art. On the same page with the illustration Love, Love, Love I plan to include a small reproduction of Robert Indiana's Love.

You will be interested to learn that the Yale University Art Gallery has sent me two beautiful color transparencies of the Duncan and Marin poster portraits, made expressly for use in my book. And O'Keeffe has sent some wonderful Stieglitz photos of Demuth.

You may recall that I interviewed you in your office in 1956 re Demuth. The subject of my doctoral dissertation was "Charles Demuth: His Life, Psychology, and Works." Bound in three volumes, it includes a 342 page catalogue of Demuth works which incorporates Dick Weyand's catalogue.

Sincerely,

Emily Farnham

P.S.--In 1958 I was a guest for a week in the home of Elsie Everts in Lancaster. She gave me negatives of the two Demuth café scenes she owned--The Purple Pup and The Red Parrot for use as illustrations in my book. Parke-Bernet has informed me that following Elsie's death you acquired these. The Boston Museum has given me permission to reproduce The Purple Pup. Please inform me concerning who owns The Red Parrot, so I may use this also.

E. F.

or to publishing information regarding sales transactions, researchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information referred to has been published 60 years after the date of sale.

gallery
reese
palley

1915 the boardwalk

atlantic city, new jersey 08401

telephone: (609) 344-1128

August 3, 1968

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York City

Dear Edith:

The whole day at your gallery and the sweetener at Le Marmiton was just too much of a good thing. I can't think when I've enjoyed myself as much--seeing those racks of great things and listening to those wooly anecdotes.


Please keep this note safely tucked away since I hope to bother in September about:

1. An Arthur Dove Show
2. A Charles Sheeler Show
3. A William Zorach Show
4. A possible Weber, Sheeler, and Zorach Western Show
5. A Folk Art Show.

I know you've been through these shows time and again, but the excitement that the above mentioned names generate within me is indescribable.

Stay well, cut down on those True cigarettes and warm regards.

Sincerely yours,


Jack Fader,
Director

jf/ek

P.S. I'll call Jay Jacobs, the man who interviewed Hoving at the Met.

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

13
Weatherspoon Gallery Association

THE UNIVERSITY OF NORTH CAROLINA
AT GREENSBORO

July 12, 1968

Mrs. Edith Halpert
The Downtown Gallery
485 Park Avenue
New York, N. Y.

Dear Mrs. Halpert:

We want to thank you very much for your letter of information about the John Stots' sculpture being of granite. The Acquisition Committee will be glad to have the accurate knowledge of this.

It was good to have the catalog and biography for our files since we try to maintain as complete a file on each purchase as is possible to get.

Again, thank you for your cooperation to us.

Sincerely,

Mell Clemmons

Mell Clemmons
Secretary

Not to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

11 Sept 1968.

"A LANDMARK OF N.Y.C."

Room 911

HOTEL CHELSEA
New York



AT SEVENTH AVENUE
WEST TWENTY THIRD STREET
NEW YORK, N. Y. 10013

CABLE ADDRESS • HOCHELSEA • NEW YORK
TELEPHONE CHELSEA 3-3700

dear Mrs Halpert,
I phoned you wednesday
at three o'clock to
invite you in my
studio, 911, in the
Chelsea Hotel. You asked
me then a little note;
here it is. I am a Dutch
painter. I have 30 paintings
and about 50 gouaches
from the last years
to show you

Sincerely
david

LARGE and SOUND-PROOF ROOMS

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

July 29, 1968

Miss Patricia M. Foran
Secretary to Mr. Nathan Cummings
Route 3, Box 83
Charlevoix, Michigan 49720

Dear Miss Foran:

I found your letter when I stopped in to pick up the mail this morning. The Gallery is closed during the Months of July and August and Mrs. Halpert, who is in Washington at present, is not expected for at least a week or two.

However, I can advise you that even if she were here it would be impossible to supply the information you request as the I.R.S. and the Art Dealers Association have agreed that no appraisals may be made by any single dealer in relation to a tax deductible gift of a work of art.

Mr. Cummings will have to write directly to the Association, which will send him forms to fill in and return with the required data. Three forms will then be sent individually to three dealers, each of whom will supply the appraisal figure. These in turn will be forwarded (after clearing with the Association) to the I.R.S., which will then set a specific figure based on the average of those submitted.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



PHILADELPHIA MUSEUM OF ART • FAIRMOUNT

BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • P.O. Box 7646 PHILA. 19101

July 23, 1968

Mrs. Edith Halpert
Downtown Gallery
~~32 East 51st Street~~
New York, New York

Edith
Dear Mrs. Halpert:

On January 17, 1969, the Philadelphia Museum of Art plans to open an exhibition of the complete etched work of John Marin, accompanied by a catalogue raisonné prepared by Carl Zigrosser, Curator Emeritus. The exhibition will signal the acquisition of a near-comprehensive collection of Marin's etchings which are to be presented to our Museum by Mr. and Mrs. J. Wolfe Golden of Philadelphia.

To supplement the exhibition, the Museum would like to display certain paintings, watercolors, and drawings which relate to the etchings. For this purpose Dr. Sheldon Reich, formerly of the University of Arizona at Tucson, now of Portland State College, Portland, Oregon, has prepared a list of the most appropriate works and has written a preface which will accompany a second catalogue devoted to this aspect of the exhibition.

Sheldon Reich
On Dr. Reich's recommendation, therefore, we would like to ask your approval to lend the following John Marin work from your collection:

DOWNTOWN NEW YORK, watercolor, 1911 (L.A.)

Our Museum will assume all costs of transportation and insurance, wall-to-wall. The exhibition dates are January 17 - March 17, 1969.

Kneeland McNulty, Curator of Prints and Drawings, who is in charge of the exhibition, joins me in the hope that you will help us celebrate this important addition to our Museum's collections of John Marin's etched work.

Very sincerely yours,

Evan H. Turner
Director

P.S. If permission to borrow is granted, would you be kind enough to order two 8 x 10 photographs of each item, at our expense, to be sent to Mr. McNulty's attention as soon as possible?

July 29, 1968

Mr. J. Watson Webb Jr.
Shelburne Museum
Shelburne, Vermont

Dear Mr. Webb:

Since the Gallery is closed during July and August and I have been away from New York for a much-needed rest cure, I did not come across your annual report until today and I found a copy of The New York Times simultaneously.

As I wrote previously, I deeply regret the fact that I could not be present at the meeting of my favorite museum and was delighted to receive the report which keeps me up to date as to the activities and the continued success of the museum.

I do want to congratulate you for receiving so enthusiastic a review, written by John Canaday for the New York Times. He is noted for his antagonism and the many unkind articles he has written about institutions throughout the country and abroad. I am sure that your Mother would have been delighted with this article - particularly since it presents not only a favorable but a true, inclusive account of the most important contribution to the history of America, both in authenticity and, of course, excellent taste.

I congratulate you, other members of the family, and the remarkable staff of the museum - and look forward to a visit, which I am planning in the near future.

Sincerely yours,

EGH/cm

C: Mr. Sterling Emerson

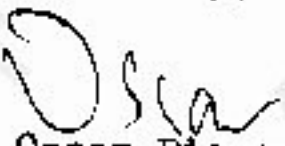
Edith Halpert
Downtown Gallery
July 29, 1968
Page 2

Because of the overall ground-breaking aspects of the Gallery we do a very large volume on graphics but as yet have not been able to offer our clients graphics by your Gallery artists.

Please let me know how you feel about this. I would also like to know what kind of guarantee you think will be necessary for the Folk Art show and when we could make final selections. The exhibition dates would be October 3 thru 30, 1968. I could be in New York whenever it would be convenient for you.

My Best regards.

Sincerely,


Oscar Piagentini,
Director

OP:j

for publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 17, 1968

Miss Carol Harford
Art in the Embassies Program
Department of State
Washington, D. C.

Dear Carol:

Here I am again, being a nag.

However, I do want to know the whereabouts and status of our loans to the Program. You had said that the Maurice Prendergast BEACH was being returned to us in June and we are still anxiously awaiting this.

You did tell me that Jack Levine's THE MOURNER will be away until March of 1969, but we have many other paintings on loan to you and we have been given no indication of their return dates.

Can you let me know about all of them? I will be most grateful.

I suppose by now Stefan Munsing is hard at work with you all. Please give him my best.

And warm regards to you and Loraine.

Sincerely yours,

Tracy Miller

P. C. Y. Johnson

July 18, 1968

Miss Florence Berkman
Art Critic
The Hartford Times
Hartford, Conn. 06101

Dear Miss Berkman:

Thank you for returning the photographs
of the Spencer and the Sheeler. These
arrived today.

I gather that they were reproduced in the
Hartford Times and, if so, would be most
grateful if you would send me a clipping
of the article, etc., which appeared in
your paper.

The Gallery will reopen on September 4th
after our annual two-month vacation and
I hope that you will pay us a visit when
you are in New York. It will be good to
see you again.

Sincerely yours,

EGH/tm

for to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

July 30, 1968

Mr. Peter Selz, Director
University Art Museum
University of California
Berkeley, California 94720

Dear Peter:

On my return from Washington, I found your letter dated almost a week ago. The Gallery is closed - as usual - during July and August, but we are now doing a little reorganization job, which means that I have to drop in from time to time to supervise it.

For your information, the painting you refer to, which is among those I have been hoarding these many years, was listed at \$18,000. in the consignment invoice we sent to the deYoung Museum and the other institutions which had the show, subject to a 10% discount to a museum. However, since the Gallery owns the painting and also because I want to cooperate with you, I will cut the figure down to \$16,000. net. I don't have to give you any sales talk regarding the special quality and importance of this example and also the fact that several other dealers are asking up to \$30,000. for Marins of this size and, according to the latest gossip, are actually getting figures in that range.

Incidentally, if you get someone to finance the purchase, I would be prepared to accept a time payment arrangement of 25% down and the balance payable in equal installments over a six month period.

Please let me know your decision so that I can inform the de Young Museum accordingly.

Sincerely yours,

EGH/tm

P.S. The painting was reproduced in MODERN AMERICAN ART:
"REVOLUTION TRADITION" in 1951.

not to publishing information regarding sales transactions, neither are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



THE UNIVERSITY OF NEW MEXICO / ALBUQUERQUE, NEW MEXICO 87106

UNIVERSITY ART MUSEUM 505:277-4001

July 31, 1968

Downtown Gallery
465 Park Avenue
New York 10022

Dear Gentlemen:

The Art Museum of the University of New Mexico, in cooperation with the Amon Carter Museum of Western Art, Fort Worth, is organizing an exhibition of the painting done by John Marin in New Mexico during 1929 and 1930. During this period, Marin produced over 100 watercolors. It is our hope to assemble approximately fifty to sixty of these works for the exhibition. The Metropolitan Museum of Art has agreed to lend their Dance of the Santo Domingo Indians, which is one of Marin's more important paintings of this period.

Van Deren Coke in directing the exhibition, Marin in New Mexico, and an illustrated catalog of approximately 32 pages with a critical essay by Professor Coke will accompany the exhibition.

We understand that you have in your collection the paintings New Mexico Composition, Region About Taos, Mountains (Sangre de Cristo), New Mexico, Region of Taos, New Mexico by John Marin. We would like very much to include these works in the exhibition, and would like to have photograph of them as soon as possible.

The exhibition will be shown at the University of New Mexico Art Museum from November 19 through December 29, 1968, and at the Amon Carter Museum from March 21 through May 12, 1969. There will be one additional showing from mid-January to the end of February, but the arrangements with a third museum have not been completed at this time. The University of New Mexico Art Museum will assume all costs of shipping and will cover the work with our wall to wall insurance.

We look forward to hearing from you.

Sincerely,

Robert M. Ellis

Robert M. Ellis
Director

RME/cav

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by be published 60 years after the date of sale.

MARSHALL FIELD

July 16, 1968

Mr. Edward J. Burns
c/o Marshall Field, Room 700
401 North Wabash Avenue
Chicago, Illinois 60611

Dear Mr. Burns:

The Gallery is closed during the summer and I found your letter when I came into New York to oversee some inventory details. This explains the delay in my reply.

As you requested, I am supplying below the current valuations for insurance purposes on the two Folk Art paintings owned by Mr. Field.

THE LION FAMILY, c.1830	\$10,000.
by Edward Hicks	

MOTHER AND CHILD, c.1840	3,500.
Anonymous	

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

AMERICA-ISRAEL CULTURAL FOUNDATION, INC.

AMERICA-ISRAEL CULTURE HOUSE

4 EAST 54TH STREET, NEW YORK, 10022

TELEPHONE: (212) 751-2700

CABLE ADDRESS: AMFUNDPAL

Elaine Graham Weitzen

Representative

Israel Museum

July 18, 1968

President

*ISAAC STERN

Chairman of the Board

*WILLIAM MAZER

Chairman, Executive Comm.

*RAPHAEL RECANATI

Chairman, Advisory Council

*MRS. BENJAMIN GRANT

Honorary Chairmen

ROBERT W. DOWLING

S. HURLIK

MRS. SERGE KOLSEVITZKY

HON. FREDRIC R. MANN

SPYROS P. SKOURAS

HON. ABRAHAM STARK

Art Comm., Chairman

AURAM LEHNER

Art & Crafts Comm., Chairman

*MRS. ARTHUR D. KRIM

Finance Comm., Chairman

*WILLIAM MAZER

Fund-Raising & Membership Comm.

*H. (RICE) M. JALIN, Chairman

*MRS. ISAAC STERN, Co-Chairman

Program Comm., Chairman

*MRS. MILTON HANDLER

Scholarship Comm.

MRS. FRANK COHEN, Chairman

MRS. ISIDORE MORGENSTEIN, Co-Chairman

Women's Committee

*MRS. MILTON HANDLER, Chairman

MRS. SAMUEL I. BURD, Co-Chairman

MRS. EDSE ZIZMON, Co-Chairman

Young Leadership Comm., Chairman

*MRS. SYLVAN SCHIEFLER

*MRS. WILLIAM STRAIN

Treasurer

*PAUL WYLER

Secretary

*HARRY J. RUBENSTEIN

Counsel

*MORTON P. HYMAN

Executives

*GIDJON PAZ, Vice President

STANLEY RAISEN, Campaign Dir.

Board of Directors

(Includes above officers and the following):

*WALTER ARTZT

*LIONEL R. BAUMAN

ROBERT S. BENJAMIN

*MAURICE M. BOKSTEIN

LOUIS H. BOYAR

ISIDORE M. COHEN

*MRS. ISIDORE M. COHEN

MORLEY COHEN

ALFRED C. COWAN

*KVIN A. EDELMAN

DR. CHARLES G. EICHE

FREDERICK K. EICHENGREEN

MICHEL FRIBOURG

LEON A. GILDESGAME

ARNOLD M. GRANT

JOSEPH S. GRUSS

HENRY HATZ

LUDWIG HESSFELSON

*SOL R. KAPLAN

SAMUEL KATZIN

DAVID KUDGER

*MRS. OSCAR KOLIN

ARTHUR B. KRIM

IRVING LEVICK

*PHILIP J. ELVIN

JOSEPH I. LUBIN

HELMANN MURKIN

*ISIDORE MORGENSTEIN

*MRS. RAPHAEL RECANATI

*ADOLF C. ROBISON

SAUL ROSEN

CHARLES J. ROSENBLUM

JOSEPH ROSENBAUM

*SYLVAN SCHEFLER

SIMON H. SCHIEFER

*STEPHEN SHALOM

MAX T. SHULMAN

MRS. SIDNEY L. SOLOMON

*RAHMI AVRAHAM SOUTES

HERMAN SPERTUS

*FRED C. STERN

GEORGE C. TERTOR

HARRY WARMAN

K. B. WEISSMAN

COLEMAN H. WOLFE

*Executive Committee Member

Mrs. Edith Halpert
Downtown Gallery
Ritz Towers
57th Street & Park Avenue
New York, N.Y.

Dear Edith:

I'm happy to tell you that we have secured
reservations for you and Tracy for Saturday,
August 10, Flight 840, TWA, leaving Kennedy
Airport at 10:30 P.M., arriving Tel Aviv,
Sunday, August 11, at 5:30 P.M.

We are so glad you are going.

All my best,

Much love,

Elaine Graham Weitzen

EGW/ab

or to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both sides and purchase involved. If it cannot be
obtained after a reasonable search whether an artist or
collector is living, it can be assumed that the information
y be published 60 years after the date of sale.

UNIVERSITY OF CALIFORNIA, BERKELEY

BERKELEY • DAVIS • IRVINE • LOS ANGELES • RIVERSIDE • SAN DIEGO • SAN FRANCISCO



SANTA BARBARA • SANTA CRUZ

OFFICE OF THE DIRECTOR
UNIVERSITY ART MUSEUM

BERKELEY, CALIFORNIA 94720

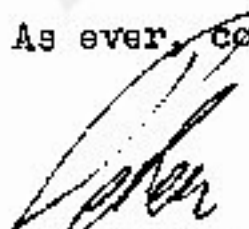
July 22, 1968

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, New York 10016

Dear Edith:

At the Watercolor Exhibition which is currently at the DeYoung Museum I saw John Marin's watercolor, Grey Boat, Blue Grey Sea and Boat of 1938, which is really a superb picture. I was glad to see that it still belongs to the Downtown Gallery and would very much like to recommend it for purchase if we could possibly afford it. I would appreciate it, therefore, if you would let me know the price of this Marin.

As ever, cordially,


Peter Selz
Director

18,000

PS:gh

to publishing information regarding sales transactions, authors are responsible for obtaining written permission both artist and purchaser involved. If it cannot be decided after a reasonable search whether an artist or dealer is living, it can be assumed that the information be published 60 years after the date of sale.

August 1, 1968

"Maid to Order" Maid Service
5 Tudor City Place
New York, New York 10017

Gentlemen:

I am returning the enclosed bill to you
as we have not used your service in a
very long time.

I am bewildered by this, particularly
as there is no indication of what ser-
vice this is supposed to represent or
on what date.

Is it possible that you have us con-
fused with another Gallery? Thank you
for your attention.

Sincerely yours,

Tracy Miller

or to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
y be published 60 years after the date of sale.

✓

SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE
Skowhegan, Maine

1968
Lecture Schedule

All visiting artists and faculty lectures commence at 8:00 PM and are held in The Old Dominion Barn in the working and studio area.

It is suggested that a call be made to the School before anyone comes to attend a lecture. Attendance is limited and also a last minute change in the schedule is possible.

Friday, June 28	Philip Pearlstein
Wednesday, July 3	Jacob Lawrence
Friday, July 5	Roy Lichtenstein
Wednesday, July 10	George Spaventa
Friday, July 12	Joe Brainard
	John Giorno
	Frank Lima
Monday, July 15	Leonard Bocour
Wednesday, July 17	Leonard Bocour
Friday, July 19	James Rosati
Wednesday, July 24	Sidney Hurwitz
Friday, July 26	Jane Freilicher
Wednesday, July 31	Robert Mangold
Friday, August 2	Al Held
Wednesday, August 7	James McGarrell
Friday, August 9	Ronald Bladen
Friday, August 16	Buckminster Fuller

Telephone No. - 207-474-9345

F U
m h T

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

MICHIGAN STATE UNIVERSITY EAST LANSING • MICHIGAN 48823

KRESGE ART CENTER GALLERY

July 15, 1968

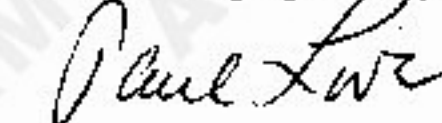
Mrs. Edith Gregor Halpert
Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

As I may have said before, Help!

The enclosed is self-explanatory.

Sincerely yours,



Paul Love
Gallery Director

PL/lc

Enclosure

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

FRATELLI FABBRI EDITORI S. R. L.

PUBLISHERS - EDITEURS - VERLAG - EDITORES

91, Via Mecenate 20138 Milano (Italy)

Telex: 32321 FABBRI

Answered!

Rif. CPE/6129/68

(da citare nella risposta)

Milan, September 12th, 68

Express

Messrs.

THE DOWNTOWN GALLERY

32 E. 51st. Street

NEW YORK CITY

(U.S.A.)

Dear Sirs,

We would be really obliged should you kindly ~~let us know~~, if possible, name and address of the copyright holder on Demuth Charles * (is the holder the artist himself or his heirs or any agent?).

As a matter of fact we should apply to the holder in order to obtain from him (as far as he is entitled to) the permission to publish in our publication "L'Arte Moderna" edited in Italy and abroad, in Italian and foreign languages some works of the aforementioned artists.

We thank you in advance for your kind attention and looking forward to hearing from you soon, we remain, dear Sirs,

Yours sincerely

FRATELLI FABBRI EDITORI

Simona Fabbri

(Copyright Office)

* Sheeler Charles

not to publishing information regarding sales transactions, authors are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information by be published 60 years after the date of sale.

July 18, 1968

Mr. Harris Prior, Director
University of Rochester
Memorial Art Gallery
490 University Avenue
Rochester, New York 14607

Dear Harris:

Many thanks for sending me an invitation to the opening in August. Much as I would love to attend, I doubt whether I can manage to get away. If by any chance I can, I will phone you as I am eager to see the new gallery and, of course, you and the little woman.

It occurred to me on receipt of the invitation that you have ignored the Gallery and me for many years and I wonder whether I had made some faux pas to cause this estrangement after the lengthy friendship.

I am still holding the Katherine Schmidt painting but, with all the changes that have taken place, I think it would be important for you to look at it again at this time.

With best regards.

As ever,

EGS/ tm

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

2
MICHIGAN STATE UNIVERSITY EAST LANSING • MICHIGAN 48823

KRESGE ART CENTER GALLERY

September 12, 1968

Mrs. Edith Gregor Halpert
Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

In case no photographs of the Dove material have been sent to me by the time you receive this letter, will you please forget my request for photographs. The deadline for the Bulletin will have passed and I will have to make do with a couple of photographs from the Phillips Collection in Washington, D.C.

I shall send you a reminder at a later time concerning the shipping of the Dove paintings from New York.

Sincerely yours,

Paul Love

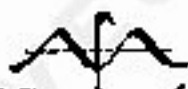
Paul Love
Gallery Director

PL/lc

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE AMERICAN FEDERATION OF ARTS

FOUNDED 1806



41 East 65 Street, New York 10021 - YU 8-7700

July 26, 1968

Mr. Edward Stasack
c/o Downtown Gallery
465 Park Avenue
New York, New York

Dear Mr. Stasack:

Exhibitors of the exhibition 55-1 MUSEUM PURCHASE FUND
COLLECTION have expressed interest in biographical
data on the artists represented in the collection.
Therefore would you kindly complete the enclosed
sheet and return it in the enclosed prepaid self-
addressed envelope.

Sincerely,

Douglas Williams
Head, Dept. of Exhibitions

sent his
8/1/68

rior to publishing information regarding sales transactions,
members are responsible for obtaining written permission
on both sides and purchase involved. If it cannot be
established after a reasonable search whether an artist or
archivist is living, it can be assumed that the information
may be published 60 years after the date of sale.



JEFFERSON GALLERY

7917 IVANHOE AVENUE
LA JOLLA, CALIFORNIA
92037

906 North Doheny Drive
Los Angeles, Ca. 90069
29 July 1968

Dear Edith:

These past weeks have fled with the fury of illness, rest then recuperation -- the past weekend at Palm Springs baked every ounce of bacteria out of my system and I'm human again.

Work had piled up to the rafters by the time I returned to L.A. and, of course, NOTHING was accomplished on the houses (contractors just don't work unless you're alongside) and that delay has been a hassle to my mind and peace. But all work is progressing again nicely and the house-gallery should be ready with two weeks.

I've been talking to a large number of collectors, critics, (some dealers) and in general the art world in L.A. and everyone is quite excited about the plans to exhibit works from your inventory. AS I AM! It is, indeed, a fantastic opportunity to be able to work with the material and you and your experience. I'll do my very best to measure up to the responsibility. Can't begin to say how grateful I am.

With plans to take the children to the PACNW in mid-August and final touches to the house-gallery, I should be ready to have the works by the first of Sept if that is at all practical for you and your staff. If Tracy can get photos ordered and sent to me before that time (I discussed with him during the last visit) it would be most helpful as far as a catalog and publicity are concerned. I really don't think I can make another trip back East before the opening. Time disappears so quickly and I have no staff as yet.

The big poster (shahn) is being framed ...thank you again for the exciting gift.

To work...to work.

CABLE ADDRESS: JEFFGAL

TELEPHONE: AREA 414-459-3020

272-9683

or to publishing information regarding sales transactions, subscribers are responsible for obtaining written permission in both cases and purchase involved. If it cannot be obtained after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.

rise to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

**ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY — ANDOVER, MASSACHUSETTS**

Mr. and Mrs. Bartlett H. Hayes, Jr.

regret they are unable

to attend

the preview of

the 43rd Anniversary Exhibition

on Monday, September 9th

I will send some additional
photos & clippings when I return
to Chicago in early September

One photo listed in records -



a bronze group
made in 1956

was sold by Downtown Gallery to
John McHugh (I believe of Staten Is)
& exhibited in "American Show" at art
Inst of Chi in 1957.

P.S. when marble base is
delivered: 1) Remone script from wood base

2) Remone

wood form on
top of wood base should come loose if you hit lower
edges in a few places with screw driver or hammer.

3) Cement wood form on marble base
+ ship marble + script in separate
cases

Thanks

MICHIGAN STATE UNIVERSITY EAST LANSING

DEPARTMENT OF ART

July 26, 1968

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

I am completing a book on Abraham Rattner to be published in deluxe edition by Harry N. Abrams, Inc., publisher, New York. This will be the same type of book that Abrams recently published on Arshile Gorky. It will contain approximately 75 color plates and in excess of 200 black and white reproductions.

As one of the important contributors to American art, in your capacity as gallery director, and your long and constructive association with Mr. Rattner, may I inquire of the possibility of including work from your collection of his, and solicit your aid in the selection of the more important works of Mr. Rattner's in the private collections with which you have dealt? Your aid would be invaluable.

Would you write to me at my New York address:

8 West 13 St.
New York, N.Y. 10011

Thank you.

Very truly yours,

Allen Leepa
Allen Leepa
Professor

*2nd card
8/5/68*

rior to publishing information regarding sales transactions, scholars are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



GOLDEN WEST SAVINGS

AND LOAN ASSOCIATION • 1832 FRANKLIN STREET, OAKLAND, CALIFORNIA 94612 • TELEPHONE 835-4220

rior to publishing information regarding sales transactions, purchasers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information will be published 60 years after the date of sale.

September 6, 1968

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Edith:

The Pattison sculpture arrived, and we presume that it is in good condition. We haven't uncrated it yet, because we are waiting for the arrival of the base, which brings me to the reason for this letter.

Although some time ago I received instructions for attaching the sculpture to the base, I have not yet received the base. We are most anxious to put the sculpture in place. Could you let us know when we might expect the base?

Barney is now on his way to California. I know that he saw you when he was in New York recently, and we are very anxious for first-hand news of you.

Kindest personal regards,

Love
M.

(Mrs.) Marion O. Sandler
Senior Vice President

MOS:lc



St George's Hotel

Langham Place London W1N 8HX

Sept. 7th

Lothenstein

Telephone 01-580 0111

Edith dear:

My one hopeful ray of thought is that your silence is due to a busy, hectic if I may, schedule prior to the opening of the gallery. I can't bear to think anything else.

I assume that you have received my three previous letters and due to the above state have been too involved to stop and write or type a note.

All well here and until I hear from you shall indeed continue to be concerned.

All my love

Adels



A Hotel in the Trust Houses Group

rior to publishing information regarding sales transactions, research is responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

or decided I decided to because of the timing of the Connecticut Award, which will be announced shortly. I have already planned three very exciting exhibitions which will start the new season and I am hoping for some miracle to occur so that I will get some help before we reopen in September.

Very truly yours,
JULY 29, 1968

Mr. Raymond D. Nasher
Thirty-fifth Floor
Republic National Bank Tower
Dallas, Texas 75201

Dear Ray:

As the Gallery is officially closed during July and August, there is considerable delay in acknowledging any correspondence which arrives. I do make an occasional appointment, but it rarely happens that my secretary's visits to the Gallery coincide with mine. Today is the day, as I have just returned from Washington and Tracy was good enough to meet me so that I may attend to the accumulation of mail which has been held for me.

I too was delighted with the Award - the first of its kind to be offered in the art world. It occurred at the most auspicious moment of my career, as I had been considering the idea of retiring because it has been utterly impossible to obtain help in New York and I just could not continue to work 18 hours per day seven days a week. While I am very fortunate in having an ideal secretary, we can get no competent clerks to carry out the routine of maintaining stock records and order in the filing of works of art, etc. Furthermore, with such a large percentage of New Yorkers who are carried by the Welfare and Relief Programs as well as those who are receiving Unemployment pay - we have been unable to get a porter or, in my personal life, a cook and housekeeper. Perhaps after elections when it will not be essential for all the politicians seeking office to continue these handouts in such an exaggerated form in order to obtain votes, there may be some improvement.

However, the Award, which came as a complete surprise to me, and the ceremonies which took place in Storrs, Connecticut, made me feel that I was still making a contribution in the art world despite all the accent in the press and most museums, who are promoting not only hippie art exclusively but are also converting into discotheques in order to increase attendance records by offering a variety of entertainment including concerts, ballets, poetry readings, films, puppet shows, fashion shows and other happenings. Shortly before the Connecticut event, I was astonished to receive requests from a surprising number of smaller museums throughout the country - as well as the Amon Carter Museum in Fort Worth - for DOWNTOWN GALLERY ROSTER exhibitions and the overall bookings to date amount to 11 institutions. Consequently, and particularly

Copy

July 19, 1968

Mr. Tessim Zorach
The Zorach Collections
276 Hicks St.
Brooklyn, N.Y. 11201

Dear Mr. Zorach:

We received your letter of July 15th today in connection with the move from Downtown Gallery to Rochette and Parzini, and have forwarded it to our 107th St. Warehouse for scheduling on the truck.

We will call both the Downtown Gallery and Mr. Parzini, before we do the job, to make sure that the date and approximate time will be satisfactory.

Sincerely yours,

HAHN BROS. FIREPROOF WAREHOUSES, INC.

P.W. Hughes

pwh/h

CC 107th St. Warehouse

Thiller

WICHITA ART MUSEUM

AMICRST 4-0324

619 STACKMAN DRIVE • WICHITA, KANSAS 67203

August 27, 1968.

Irene Fuseau
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Miss Fuseau:

The information on the Stuart Davis painting is as follows:
BASS ROCKS NO. 1, oil, 33 x 43, signed and dated: Stuart Davis,
1939.

Enclosed is a fair reproduction of the painting. I hope you can be
of assistance to us. Thank you.

Sincerely,

Pamela Kingsbury

Pamela Kingsbury
Curatorial Assistant
Wichita Art Museum

or to publishing information regarding sales transactions.
architects are responsible for obtaining written permission
in both artist and publisher involved. If it cannot be
obtained after a reasonable search whether an artist or
publisher is living, it can be assumed that the information
y be published 60 years after the date of sale.

WHITNEY MUSEUM OF AMERICAN ART

945 Madison Avenue at Seventy-Fifth Street New York, New York 10021 (212) 249-4100

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

August 27, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y.

Dear Mrs. Halpert:

In Mr. Agee's absence I am writing to thank you for the loan forms for the four works you are so kindly lending to the Whitney Museum for our 1930s exhibition.

We have noted the various corrections on the loan forms for our catalogue; John Stoops, ABSTRACT I., and the O'Keeffe is to be listed as Lent by The Downtown Gallery Collection.

Our Registrar will get in touch with you concerning the details of shipping, and now has the copies of the loan forms.

We look forward to receiving two prints of each of the works, and thank you for your generosity.

Sincerely yours,



Sara Austen [Mrs.]
Sec'y to William C. Agee

Did we send?

Gertrude V. Whitney, Founder

Flora Whitney Miller, Chairman David M. Solinger, President John I. H. Baur, Director Lloyd Goodrich, Advisory Director

AF A

Mrs. Otto Luplow Jr.
Box 352 W. Colla Rd.
Canfield, Ohio 44406
Aug. 2, 1968.

Dear Sirs:

Do you know where I could
buy a colored print of any size of,
"Boy with Toy Cart." Early nineteenth
(19th) century from Halger Cahill
Collection.

I would prefer a print somewhere
near 10"x12" if it is available, however
almost any size will do.

I will appreciate any information
you can give me about size, price.
I do not know the artist name

Yours truly

Mrs. Luplow Jr.

Card
sent
8/15/68

24 Joralemon St., Brooklyn, N.Y.

Dear Edith,

Good Lord, I didn't know I had sold you the little O'Keefe!

Reds only left me the Centerport house as that was in her name, and some of Mother's money had gone into it, and so she thought I might make a little on the O'Keefe. Bill said he would ask you what, more or less, it might sell for. That, I thought, was as far as the situation had gone, and I'm vague about this.....

I've been living through something of a nightmare these last two years, when just about this time two summers ago, we knew my husband was going blind. After his suicide there were months and months of Reds' illness, even before her fall and operation, after which I watch her daily fading away to a mere skeleton.

I have finally sold the Centerport house, but the job, alone, of disposing of all the stuff there was an indescribable one. I'm still wondering how I did it. I found myself putting great aunt's silver napkin rings into Salvation Army packages. (But what does one do with napkin rings?)

However, I moved some of Reds' things I wanted, out of there July 26th to Joralemon Street, then to Cranberry St. and moved out of there (that had to be done) a few days later. I moved an incredibly strange choice of items into Brooklyn's oldest tenement (but magnificiently cheap) complete with an incalculable number of cock-roaches, plus the added attraction that all the traffic of New York goes by my windows.....The noise is maddening. I shut the windows, coop myself up in a 90 degree temperature and chase cock-roaches.

Also I have a nasty virus infection left over from the severe flu I had last winter, and I am desperately tired. Yet I will have to go to northern Pennsylvania the end of this week (if I live, which seems doubtful)

So dear Edith Halpert, let us gently forget the O'Keefe for the moment, if you will keep on giving it closet space.

It seems a shame you always have so terribly much to do in the gallery, when you should, you know very well, be off somewhere resting. I am sincerely wondering how you are.

Love to you,

Mary Baker

or the Mad Woman of the Tenements.

Sunday, Aug. 11

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the publisher 60 years after the date of sale.

August 8, 1968

Mr. Carl L. Dennison
Butler, Wick & Company
Union National Bank Building
Youngstown, Ohio 44501

Dear Mr. Dennison:

The reason for the long delay in my reply is that the
Gallery is closed during the months of July and August.
I happened to drop in the Gallery and found a huge
stack of accumulated mail, including your letter.

A new agreement was made two or three years ago by the
I.R.S. and the Art Dealers Association making it illegal
for any dealer to appraise a work of art to be given to
a tax-deductible institution, therefore I would suggest
that you write directly to the Art Dealers Association,
575 Madison Avenue, New York 10022, which has a pamphlet
explaining the transaction and will send you forms to
fill in, etc.

We hope to reopen the Gallery on the 4th of September
after our usual two months vacation and I hope to have
the pleasure of seeing you in New York shortly there-
after. An announcement of the opening date will be
sent out later.

Sincerely yours,



BCH/12

August 8, 1968

Dr. Edward Miller
1130 Park Avenue
New York, New York

Dear Dr. Miller:

I have telephoned your office and learned that you were on your vacation which I hope you are enjoying.

I am very much embarrassed to report that I have mislaid your bill and would appreciate a duplicate sent to me so that I can take care of it.

Incidentally, I am enrolled in MEDICAIR (Claim #055-09-0587-A) and believe that their form is to accompany the bill so that the proper refund could be made to me.

Sincerely yours,

ECH/lf

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 30, 1958

Mrs. Edith Halpert
Downtown Gallery
465 Park Ave.
New York, New York

Dear Mrs. Halpert:

I have confirmed with Mr. Warren Beach of the San Diego Fine Arts Gallery that I would buy the painting of Max Weber, titled, "Burlesque". The price he stated was \$7,650, which I owe you and the museum has waived one-half of their commission so that I will pay them \$425. I am enclosing a check for \$2,000 as initial payment. Mr. Beach states that you have agreed that I would be able to pay off the balance of this within the next year. I will probably have it paid off within six months, but I did want to let you know that it has been taken of.

Sincerely,



Vance E. Henson, M.D.

VE/mg

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MICHIGAN STATE UNIVERSITY EAST LANSING • MICHIGAN 48824

KRASH ART CENTER GALLERY

July 15, 1968

Mr. William Lane
Holman Street
Lunenburg, Massachusetts

Dear Mr. Lane:

One or two rhetorical and less rhetorical questions.

Do I remember seeing The Red One reproduced in color?

Do the color separations exist somewhere?

Could they be begged, borrowed or stolen for a color plate for our catalog?

At the rate that I am obtaining photographs, I don't expect the catalog to come out until three months after the Dove Show closes but I can try. I am sending a copy of this to Mrs. Halpert in the hope that if you don't, she does, or something.

Sincerely yours,

Paul Love
Gallery Director

PL/lc

CC: Mrs. Edith Gregor Halpert

For publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be obtained after a reasonable search, whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

August 12, 1968

Mr. Marvin Sadik, Director
Museum of Art
University of Connecticut
Storrs, Connecticut

Dear Marvin:

Hi already! Although the gallery is officially closed I am here daily together with a very small staff, half of which stinks to high heaven. As a matter of fact, I am seriously considering closing up, as I can not go on working at this pace unless a miracle occurs and someone with a bit of dedication and a good deal of knowledge comes across.

Naturally, I am very curious as to what is happening at your museum. How has the attendance been and also the overall reaction. To date I have received some very charming letters from local students, etc.

And how have you been holding up?

Incidentally, are you still considering the John Storrs exhibition. If you are please let me know so I will not send out the cream (although most of them are) to other institutions who may plan exhibitions in the same period.

With fond regards to you and the nice confreres I met.

As ever,

EGH/lf

P.S. Don't you ever get to New York? I can offer you a guest room except on Monday and Tuesday nights when my niece comes to help me with the archives and stays over.

UNIVERSITY OF CALIFORNIA, LOS ANGELES

BERKELEY • DAVIS • IRVINE • LOS ANGELES • RIVERSIDE • SAN DIEGO • SAN FRANCISCO



SANTA BARBARA • SANTA CRUZ

LOS ANGELES, CALIFORNIA 90024

August 12, 1968

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Edith:

I come home from a quick trip to Europe to find a very handsome catalogue that Marvin Sadik did, and your release of August 5. It prompts me to write, largely to say how are you and how are things with you? Well, I trust, as you are obviously going great guns and great guns have to be manned.

It is too long since we have been in touch, and my very best to you.

Affectionately,

A stylized handwritten signature in dark ink.

Frederick S. Wight
Director
UCLA Art Galleries

FSW:jd

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 19, 1968

✓
Famous Artists Magazine
Famous Artists School
Westport, Connecticut

rs
Gentlemen:

Thank you for sending me two samples of your ecurrent
magazine. One of these was addressed to the gallery
(which incidentally does not require the third line "Art
Gallery Co.#). The other was addressed under a very
curious name and I am enclosing your label so that you
may remove it from your list. You will note our cor-
rect name and address on this letterhead.

One of these days I would like to write a letter re-
garding your instructions to artists in relation to
making sales directly to the public. Briefly, I can
say that it would be a good idea if this becomes the
over-all pattern - but you will hear further from me
in the future.

Sincerely yours,

BGH/lf

July 18, 1968

Miss Betty Chamberlain
Cornwall Bridge, Connecticut

Dear Betty:

As you know, I have been trying to get some additional help in the Gallery, but at this point we don't even have a porter. One of the recent applicants is Michael Freilich, who has run the Roko Gallery for twenty years and evidently is not very successful as he volunteered his call.

I hate to bother you during your vacation, but if you can spare the time either in calling me (reverse the charges) or writing me a note as to your opinion, I would be most appreciative, as I don't know anyone else to approach. Incidentally, I don't want him as a porter, but as someone to take over many of the tiresome duties of supervising the stockroom, shipments, etc. and subsequently to attend to the sales as well.

He seems eager to make the connection although we did not discuss any details whatsoever.

I hope you are having a rest and a good time and look forward to hearing from you shortly.

Sincerely yours,

EGH/tm

P.S. Naturally, anything you say will be treated as confidential.

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MEMBERS
NEW YORK STOCK EXCHANGE
AMERICAN STOCK EXCHANGE
MID-WEST STOCK EXCHANGE
TELEPHONE 744-4351

BUTLER, WICK & COMPANY

UNION NATIONAL BANK BUILDING

YOUNGSTOWN, OHIO 44501

OFFICES
WARREN, OHIO
SHARON, PA.
FRANKLIN, PA.
SALEM, OHIO
ALLIANCE, OHIO

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 29, 1968

MRS. EDITH HALPERT
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

Sorry not to have seen you when I dropped in The Downtown Gallery when I was in New York, but, you were out. Hope you were on a good trip.

I am interested in making a gift of the JOSEPH STELLA charcoal STEEL WORKER - 1908 to The Butler Institute of American Art. I wonder if you could give me an indication of the current market value for income tax deduction on such a gift.

Next time I am in New York I would be interested in looking at a small ZORACH bronze or sculpture. He was originally a Cleveland man and the Institute has none of his work. Naturally, I will follow your advice.

Very truly yours,



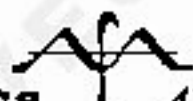
CARL L. DENNISON
PARTNER

CLD:be

1209.

THE AMERICAN FEDERATION OF ARTS

FOUNDED 1909



41 East 65 Street, New York 10021 • YU 8-7700

September 6, 1968

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, N. Y.

Dear Mrs. Halpert:

We are writing with regard to:

RED SKY
1963, oil on canvas
36 x 32"
by Edward Stasack

which was selected for the MUSEUM PURCHASE FUND COLLECTION
in 1967 by James W. Foster, Jr.

We are currently revising the insurance coverage of the collection.
Please indicate what you consider to be the actual value of the work
on the enclosed self-addressed card and return it to us at your earliest
convenience.

Thank you very much for your cooperation.

Sincerely,

Konrad G. Kuchel
Research Assistant

KGK:mas
enclosure

Nov. / 68

\$ 950

\$ 125.00

for to publishing information regarding sales transactions,
members are responsible for obtaining written permission
on both sides and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
artwork is living, it can be assumed that the information
by the published 60 years after the date of sale.

7/30/68

He is correct. These are all unsold.

Those marked on letter with a "G" are here on the premises. And those marked EXH are out on EXH.

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



[postmarked Aug-20, 1948]

Fraser & Co.

DIRECTORS: M. HOLMES
W. F. LOWE, F.R.I.C., F.R.S.A.
I. D. VAUGHAN

FINE ART DEALERS

TELEPHONE:
CUNNINGHAM 5018

IDV/GN

Downtown Gallery,
465, Park Avenue,
New York City,
New York, U.S.A.

Dear Sirs,


We have established a reputation in London for quality paintings and have recently extended our activities by exporting pictures abroad.

Our collection is a comprehensive one with pictures in varying price ranges - including fine examples of works by European Masters of the 17th and 18th century and many works by English artists of the 19th century - which have been selected because of their general appeal. Any one of our paintings is a sound investment at the prices we ask and you will not be disappointed.

If you will let us know your own particular requirements, we will gladly send you photographs and full details of paintings which we feel would interest you. Alternatively, if you should be in London at any time, please telephone and make an appointment to view.

We hope that we may have the pleasure of doing business with you which would, we are sure, be to our mutual advantage.

Yours faithfully,
FRASER & COMPANY,


I.D. Vaughan.

or to publishing information regarding sales transactions, such as are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

← To open out here

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Sender's name and address Fraser & Co.,
75, Randolph Avenue,
London, W.9.

AN AIR LETTER SHOULD NOT CONTAIN ANY
ENCLOSURE; IF IT DOES IT WILL BE SURCHARGED
OR SENT BY ORDINARY MAIL.

The 'APSLEY' Air Letter
A John Dickinson Product

Form approved by Postmaster General No. 71995/12

← Second fold here →

BY AIR MAIL
AIR LETTER
APPROVED



Downtown Gallery,
465, Park Avenue,
New York City,
New York, U.S.A.

First fold here

Fraser & Co.

Downtown Gallery

BRESSLER & MEISLIN

COUNSELLORS AT LAW

90 BROAD STREET

NEW YORK, N. Y. 10004

HANOVER 5-9300

BERNARD BRESSLER

BERNARD J. MEISLIN

MARTIN BRESSLER

BURTON R. TAUBER

BARRY S. AUGENBRAUN

DAVID LOPEZ

STEVEN H. LIPSITZ

JACOB LIPPMAN

OF COUNSEL

August 22, 1968

Ralph F. Colin, Esq.
Rosenman Colin Kaye Petschek
Freund & Emil, Esqs.
575 Madison Avenue
New York, N.Y. 10022

Re: Ben Shahn - Downtown Gallery

Dear Mr. Colin:

At our meeting we discussed the possibility of amicably resolving the dispute between Ben Shahn and The Downtown Gallery.

I suggested at that time that the possible area of settlement was to have The Downtown Gallery pay Mr. Shahn an amount to be determined in payment of all works which have not been accounted for. In addition, I proposed that all Ben Shahn's works owned by Edith Halpert, The Downtown Gallery or by the Halpert Foundation, be sold to Ben Shahn at the original purchase price. You said that you would discuss these matters with Edith.

I have not as yet heard from you as to this proposal. You agreed at the meeting that you would suggest to Edith that she not sell the Ben Shahn's works until this matter has been resolved. I would assume that Edith has agreed to this.

I await your early reply.

Sincerely yours,

MARTIN BRESSLER

mb/fl

for publishing information regarding sales transactions. searchers are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Card sent
8/8/68

Box 204A RFD #3
Stafford Springs, Conn. 06076
August 4, 1968

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

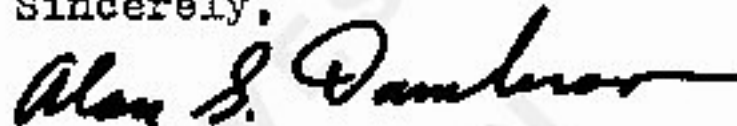
Dear Mrs. Halpert,

I am a graduate student in United States history at the University of Connecticut writing to ask your permission to photograph a number of the works currently on display at our Museum of Art. I am enclosing a list of the specific works that I would like to photograph. They are listed by their catalogue number in the current exhibition. I am interested in making color slides.

I would want to use the slides for two purposes; for my personal pleasure and as a teaching tool in the classroom. I am not asking for permission to in any way distribute, publish, or make monetary profit from this undertaking.

I was very much impressed by the collection. It is too rare that one is able to see such a group of works in one place, not to mention, in Storrs, Connecticut. The exhibition was warmly welcomed by my wife and myself. The value that art can have as a teaching tool and as a statement about its time is all too often ignored by professional historians. I await your reply. Thank you.

Sincerely,



Alan S. Dambrov

Enc.

or to publishing information regarding sales transactions, searches are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

2

I now have a new deal by which I will have somebody to help consistently and will become a human being again.

Incidentally, I have a guest room available in my new apartment and you will be welcome to stay there during your visit in New York.

Affectionately yours,

Edith Gregor Halpert

EGH:pc

little village about twenty miles from Delhi. He is about forty years old and has a wife and ten children. About ten years ago a well-known Indian artist discovered him, found a peculiar glint in his eyes and asked him to model with the clay he used to go around town selling on donkeys' backs. With the result that he produced some fantastic pieces of sculpture. He continues to work in that medium. Subsequently he went into batik painting and very recently I have had a very successful exhibition of his primitive wooden sculpture.

If an exhibition is possible then I could airmail to you on a consignment basis fifteen of his batik paintings which you could have framed there just as oil paintings are framed, my c.i.f. price for his smaller paintings (30"x36") varies from \$30-\$60 and for the larger paintings (76"x29") from \$50-\$100/-.

I would feel grateful, if you are interested in this proposition, you would kindly send me your bank reference. My bankers are National and Grindlays bank, Connaught Place, New Delhi.

If you happen to come to this part of the world, do look me up and join me for a drink and a long chat.

With sincerest wishes,



K.S. Annand.

July 15, 1968

Ausstellungsleitung/Museum Fridericianum
35 Kassel
Königstor 1a
Deutschland (BRD)

Gentlemen:

We have just today received your announcement inviting participation by our artists in the 4th Documenta.

We note that you mailed this on June 15th, exactly one month ago and regret that the delay in mail makes it impossible for us to comply as we are now well past your opening date.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
submitted after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

star to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

August 12, 1968

→ Maid to Order Maid Service
5 Tudor City Place
New York, New York 10017

Gentlemen:

The gallery is closed and all the personnel is away, but
occasionally the bookkeeper comes in to the gallery to
pick up the mail.

Would you therefore send us individual bills for each of the
parties which (it seems incredible) have not been paid for.

Thank you.

Sincerely yours,

IF/me

Irene Fugau

SOTHEBY & CO

Directors.

P. C. WILSON, (CHAIRMAN) A. R. A. HOBSON
A. J. S. RIDDELL T. M. CLARKE C. GONAU
R. J. RICKETT A. M. H. POLLEN G. D. LLEWELLYN
R. F. T. CAME M. J. WESS LORD JOHN KERR
EARL OF WESTMORLAND J. MARION, (U.S.A.)
H. M. ROBINOW P. M. R. POUNCEY J. M. LINELL
R. A. B. DAY H. J. RICKETTS N. J. STRAUSS
D. J. NASH

Associates

JOHN CARTER, C.B.E. H. A. PEISENBERGER
N. MACLAREN J. F. HAYWARD
Manager: M. D. RITCHIE Secretary: A. MULLOWAY
AFFILIATED COMPANY
PARKE BERNET NEW YORK
PRESIDENT P. M. H. POLLEN

P. O. Box 2AA.

*34 & 35, New Bond Street,
London, W.1.*

TELEPHONE:
01-493 7242.

TELEGRAMS & CABLES:
ADINTIO, TELEX, LONDON, W.1.
PLEASE ADDRESS ALL COMMUNICATIONS
TO THE FIRM, AND QUOTE REFERENCE

For publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is by published 50 years after the date of sale.

22nd July 1968.

Dear Sirs,

Stuart Davis, Lavoir No. 2. Lot 132, 14.III.68.

The above property has been selected for inclusion
in Art at Auction. Please could you let us know as soon as
possible whether and how you wish to be acknowledged as
the purchaser in the index. A copy of the book will be sent
to you on publication.

Yours faithfully,

Sotheby *SB*

SOTHEBY AND CO.

Downtown Gallery,
32 East 51st Street,
New York, N.Y., U.S.A.

July 12, 1968

Miss Sara Mazo
Museum Collections
Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Miss Mazo:

Thank you for your letter with the loan forms and your comments regarding the substitution of GIRL THINKING for TWO BABIES. I will be more than pleased to honor your suggestion since it will simplify your activities at this time. Also, I agree that, as an important work from 1935, it will give an additional range to the survey aspect of the exhibit. I am sending a request to the Schramm's immediately.

As you see, I have returned the loan forms for your signature. Also, I have deleted the listing of TWO BABIES from them. Please return the white form to me.

I have also noted all the locations of your works, and the notice to correlate the pick-ups with your time and schedule will be passed on to the shippers in the fall. Please be assured that I greatly appreciate the extra burden this is placing on you at this time and I am truly grateful.

A bit of the wonderful cheese is still with us and it is still very, very good, indeed!

Sincerely,

Roy C. Craven, Jr.
Director

RCC:tlw
Enclosures

P.S. I have just received in the morning mail your letter of the 10th and a letter from Miss Koines, in the Museum's Drawing & Print Department, stating that they will add the two lithos, TAO2 and MASK to their loan commitment. Thank you for solving this additional problem for me.

rior to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Mr. Joseph James Akston, Pub.
Art Voices
200 E. 72nd St.
New York N. Y. *ADDRESS 7*

Mr. Gordon Brown
Art Voices
41 E. 57th St.
New York, N.Y. 10022

Saint-Evremond, Ed. in Chief
Art Voices
41 E. 57th St.
New York, N. Y. 10022

DELIVER
Mr. Jack Lader, Publisher
Art News
444 Madison Ave.
New York, N. Y. 10022

- 2 -

and I hope that your vacation did as much for you as my month at Lake Arrowhead, here in the mountains, did for me.

With best wishes to you and with many added thanks for your kind and complimentary letter,

most sincerely,

Walter Webb Jr.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

FRATELLI FABBRI EDITORI

di G. D. R. FABBRI & C. s.n.c.

PUBLISHERS - EDITEURS - VERLAG - EDITORES

20138 Milano, Via Mecenate 91

Express

Our ref. GPR/6115/68

(please quote in the answer)

Messrs.

Milan, September 12th, 1968

THE DOWNTOWN GALLERY
32 E. 51th Street
NEW YORK

Dear Sirs,

We hereby apply for your permission to reproduce the works
"Bianco Granaio canadese N. 2" (1932) by O'Keeffe Georgia,
in our publication "L'Arte Moderna" edited in
Italy and abroad, in Italian and in foreign languages by us or
our sub-editors.

Please inform us of which credit line should accompa-
ny the reproduction.

Looking forward to receiving a prompt answer, we warm-
ly thank you in advance.

Yours sincerely

FRATELLI FABBRI EDITORI

Rimondetto Fabbri
Copyright Office

SS/eb

August 9, 1968

Lexington News Co.
135 East 53rd Street
New York, N.Y. 10022

Gentlemen:

Will you please send me a bill up-to-date for the delivery
of the Sunday New York Times.

As I expect to be away a good deal of the time, I decided
to discontinue the service until further notice and I do
not expect delivery this coming Sunday (August 11th).

Thank you.

Sincerely yours,

EOH/1f



THE VOLNEY

TWENTY-THREE EAST 74TH STREET

NEW YORK, N. Y. 10021

September 13, 1968

Dear Edith

"Friday 13th" is probably no day to attempt my flight to Atlanta but nevertheless I shall try it.

you cannot realize how much encouragement you gave me in my visit with you. The struggle to spread the appreciation and ownership of fine works of art is so frustrating at times and must sound like an old hat interest. I am so happy that you agree with the importance of this and I intend to promote the exhibit of drawings which you so kindly offered with all my energy. Many small southern colleges frequent our gallery often and this will be a wonderful experience for them. There is such a thirst for such

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND D STREETS, NW.
WASHINGTON, D. C.

September 10, 1968

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

Many thanks for sending along the University of Connecticut Museum of Art Catalogue. I am sorry that Janet and I did not have the opportunity to join your special flight for the opening festivities. Nevertheless, we look forward to seeing your 43rd anniversary show this fall.

This past summer has gone so quickly, we left for Michigan the day after we saw you and had a great time out there. I did have a chance to see the folk art at Greenfield Village, Michigan, and of course remembered your story about the Fords.

With best regards,

Sincerely,

Donald McClelland
Curator of Lending Program
National Collection of Fine Arts

*I hope you can stay
with us for the
Steeles opening.
Marina and I will
be down and
Dan*

THE BROOKLYN MUSEUM

EASTERN PARKWAY, BROOKLYN, NEW YORK 11238

DEPARTMENT OF PAINTINGS AND SCULPTURE
DONELSON F. HOOPES, CURATOR

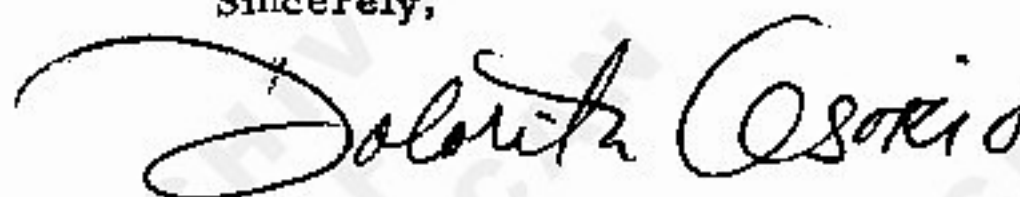
August 21, 1968

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Thank you for your letter of August 19th, which will be brought to
Mr. Hoopes' attention on his return to the office on or about August
27th.

Sincerely,



(Mrs.) Dolorita D. Osorio
Department Secretary

s/



Security Storage Company of Washington

SUCCESSOR TO SECURITY STORAGE (1890) AND FEDERAL STORAGE (1925)

E. K. MORRIS
CHAIRMAN OF THE BOARD

PHILIP LARNER GORE
PRESIDENT AND CHIEF EXECUTIVE OFFICER

TELEPHONE (AREA CODE 202) 234-5600
CABLE "STORAGE"

1701 FLORIDA AVENUE, N. W.
WASHINGTON, D. C. 20009

TO: Downtown Gallery
465 Park ave.
att: Mr. Mr. Tracy Miller
New York, N.Y.

DATE: July 31, 1968

We are pleased to enclose shipping documents covering goods forwarded in accordance with the instructions of:
Foreign Building Operations (Washington, D.C.)

When the shipment arrives carefully inspect each container and if there is apparent damage note this on the carrier's receipt give a copy of the receipt to the carrier and promptly confirm your claim by letter. If the cases arrive in good condition, but concealed damage is discovered after unpacking, notify the carrier immediately by letter, retaining packing material until carrier inspects if so desired.

If it is necessary to file a claim against the carrier, do so in writing to the carrier's agent in your city. Send with your letter the original bill of lading (or a statement that this has been surrendered if such is the case) and a written appraisal of the amount claimed. Do not have damaged items repaired until authorized by the carrier or his representative. Do not destroy packing material until carrier approves.

Many carriers have standard forms to be used when filing claims for loss or damage. File your claim on one of these forms whenever possible.

We trust your shipment will arrive in good condition and without unnecessary delay.

SECURITY STORAGE COMPANY
OF WASHINGTON

Steve Neilson
Steve Neilson

SHIPPING CLERK

encl: REA no. 32-18-23

July 31, 1968

Mr. Henry Geldzahler
Metropolitan Museum of Art
New York, New York 10028

Dear Mr. Geldzahler:

Forgive me for being such a bore, but before we reopen the Gallery after our two-months vacation I would like to get all the outstanding details settled. This includes a sales invoice we sent to the Metropolitan Museum for the Schamberg drawings, which were delivered on November 3, 1967.

We have sent monthly statements to the Department of Accounts and somewhere along the line a letter was sent to us about this balance of \$2500., but neither Tracy nor I can recall the contents of this as it passed through the hands of our ex-bookkeeper, who left her records in a mess. Consequently, I am writing to you directly - with apologies - in the hope that you can help clear the mystery. I have a vague recollection that I suggested that the check be made directly to Mrs. Musya Sheeler, as I did not want to charge a Gallery commission in this instance. She is in the hospital - quite ill - and I cannot communicate with her about this matter.

I will be most grateful for your cooperation - and hope to see you in the Fall, when we reopen for the new season with a very exciting exhibition. Naturally, you will receive the announcement and an invitation to our opening party.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



John Heliker, William Kienbusch, Bernard Langlais, Abbott Pattison, Donald Roberts, Warren Spaulding,
Harry Stump, Reuben Tam, William Thon, Richard Derby Tucker, Denny Winters, Jamie Wyeth.

TRUSTEES

Lee A. Ault
Charles W. Chatfield
Lew Dietz
Otis L. Hubbard
Mrs. Brampton Parker

EXECUTIVE COMMITTEE

Mrs. Mildred H. Cummings
Director
Mrs. Valli V. D. Firth
Assistant Director
Mrs. Agaph Churchill
Maynard E. Graffam
Gilbert C. Laite
Mrs. Samuel Lundquist
Clifford F. O'Rourke
Harvey Spigel

ADVISORY COMMITTEE

Mildred Burrage
Willard W. Cummings
Hugh Gourley
Wendell Hadlock
Vincent Hartgen
Francis Merritt
Richard V. West

July 17, 1968

Down Town Gallery

Dear Sirs

I enclose check for \$22.50 as

commission on sale of Abbott Pattison's

paper "Hedgling"

Thank you,

Sincerely yours,

Mildred H. Cummings
Director

Maine Coast Artists

for publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
published after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

7

July 17, 1968

Mr. K. S. Annand
Gallery Konarak
e 29 South Extension Market Part 2
New Delhi 16, India

Dear Mr. Annand:

Thank you for your letter and the slides of
work by Mawasi Ram, which are returned here-
with.

The Downtown Gallery deals exclusively with
20th Century American works of art and The
American Folk Art Gallery exclusively with
American works of Folk Art of the 18th and
19th Centuries. Therefore, we would not be
the appropriate outlet for the paintings of
Mawasi Ram.

Sincerely yours,

Tracy Miller

or to publishing information regarding sales transactions, members are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by publishing 60 years after the date of sale.

Chapter Chairman

MORRIS E. FEIWELL
Chicago

PHILIP M. MEYER
Cincinnati

DR. LESTER GLICK
Cleveland

MRS. MORRIS S. SCHAFER
Detroit

MRS. JACK GOODMAN
Indianapolis

HAROLD MIRISCH
Los Angeles

LEE M. LIBERMAN
St. Louis

Midwest Regional Office

APRIL KROCHMAL, Midwest Regional Director
79 West Madison
Chicago, Illinois 60603
Tel: (312) 726-4672

Advisory Council

EDWARD BERNSTEIN
MARTIN BRODSKY
HAROLD CLURMAN
JEAN DALRYMPLE
RENE D'HARNOUCOURT
IVAN GALAMIAN
DR. NELSON GLOCK

EUGENE ISOMIN
DR. MAX LEINER
DR. HARRY ORLINSKY
IAN PERCE
NADIA ELISENBERG
MICHAEL RIES
LEONARD ROSE

DORE SCHIARY
ALEXANDER SCHNEIDER
IZHAR SMILANSKY
DR. WILLIAM STEINBERG
LEE STRASBERG
IFANIE TOUREL

NORMAN E. ADOL
LESTER AVNET
HON. ABRAHAM D. HEAME
MRS. CONSTANCE HOPE BERLINER
HON. MAURICE HENNHARDT
JACOB BEAUSTEIN
WILLIAM BRANDT
MISS MOLLY BRECHER
MRS. RUTH CHERNER
DAVID COLEMAN
BENJAMIN COOPER
MRS. MARION DAVIDSON
HON. DAVID DIAMOND
MAX DOTT
HERMAN ELKON
CHARLES FROST
ARTHUR GELBER
DR. NAHUM GOLDMANN

DR. B. A. LUDMAN
DR. ISRAEL GOLDSTEIN
GEORGE GREENSPAN
MRS. JENNIE GROSSINGER
IRA GULDEN
GOTTlieb KAMMER
MRS. HENRY ITTLESON
MRS. SERGI JARVIS
HON. JACOB K. JAVITS
MORRIS JUIEL
PROF. HORACE M. KALLIN
JACOB M. KAPLAN
OSCAR KOLIN
JEAN CLAUDE LANDAU
MITCHELL LEVINTHAL
HARRY LEVINE
RABBI ISRAEL H. LEVINTHAL
HON. LOUIS E. LEVINTHAL

ABRAHAM M. LINDENBAUM
ALEXANDER LOWENTHAL
IRVING MAIDMAN
BEN S. MARCUS
HENRY MECHUTAN
JOSEPH MEYERHOFF
HARRY MILCHIN
IRVING MORRIS
HARRY H. PENSIG
MRS. SALLY PEPER
HON. SAMUEL RABIN
THEODORE R. RACCOIS
ANDREW S. ROSCOE
DANIEL C. ROSS
MRS. BETHSABE DE ROTHSCCHILD
HARRY SCHERMAN
ALBERT SCHIFF
JOSEPH SHALOM

MRS. REBECCA SHULMAN
J. MARTIN SILLER
HARRIMAN E. SILVERMAN
RUDOLF G. SUNNLUORN
DONALD S. STEINFIRST
HON. STANLEY STEINGUT
MRS. JEROME L. STERN
MAX STERN
JEWEL D. STONE
JULIUS STULMAN
MILTON J. TAUBMAN
EDWARD M. M. WARBURG
HAROLD WEILL
MICHEL N. YARDNEY
MAX E. YOUNGSTEIN
SAMUEL J. ZACKS
RICHARD ZEISLER

Canada-Israel Cultural Foundation

2 Carlton Street
Toronto, Ont., Canada
Tel: 416-366-3919

258 Kensington Avenue
Montreal, Que., Canada
Tel: 514-697-3440

Israel

Advisory Board
JUSTICE MOSHE LANDAU, Chairman
Office: 32 Allenby Road, Tel Aviv, Israel
Tel: 58211-4 Cable Address: YERAMA

Donee's Name: Smith College Museum of Art
Address: _____
City: Northampton State: Mass.
Date of gift or proposed date of gift: May 31, 1968
Name of work: Reclining Nude
Artist: Max Weber
From whom purchased: Gift of artist
City: _____ State: _____
When Purchased: given to donor Feb. 25, 1930
*Purchase Price: _____

Medium (Underline or fill in one):

PAINTING - oil, watercolor, pastel, gouache, other _____
DRAWING - pencil, crayon, ink, other _____
SCULPTURE - bronze, stone, wood, other _____
GRAPHIC - lithograph (Black/White, color), etching, other _____

Support (underline one): canvas, paper, wood panel, other composition board

Dimensions: Height 10 7/8 inches; Width 17 5/8 inches

Location and description of signature, date and inscription:

Quote how signature and/or date read: " see letter and photo appended "

Face (underline two): upper, lower, right, left, center, other

Reverse (Describe): signed on reverse in blue crayon Max Weber

Quote, describe and state location of any other inscription: _____

dedication to Mr. Barr, see letter appended

For sculpture: Cast No. _____; Edition size _____

Condition of work: _____

**Former owners (dealers and collectors): _____

**Exhibitions: uncertain, inquiries are being made

**References in publications (books, magazine articles, exhibition catalogues, etc. _____

*This information is required by the Internal Revenue Service regulations if the purchase was made within five years of the date of the gift. Where the purchase price is supplied, it will not be disclosed to the appraisal panel.

**If space is insufficient, please supply the information on additional page.

Comet Ray Letter Service
10-3-68
Page 4

(4) Remove:

Mr. James F. Carr
41 Fifth Ave.
New York, N.Y. 10003

Mr. Cleve Gray - Gallery Notes Editor
Art in America
635 Madison Ave.
New York, N.Y. 10022

(magazine)

add only

Please send us duplicate cards for our files. Thank you.

Sincerely,

R. G. Wapner

EGH:jtj

Mr. James F. Carr
41 Fifth Ave.
New York, N. Y. 10003

DELETE
2

Mr. Cleve Gray - Gallery Notes Editor
Art in America
635 Madison Ave.
New York 22, N. Y.

DELETE

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

P. O. Box 361, Dixon, Ill. 61021

Aug. 14, 1968

The Downtown Gallery
465 Park Avenue
New York, N. Y.

Gentlemen:

Enclosed are some color slides which represent my work as a painter in resin-oil. I am seeking a market for my work and wonder if you might be interested in handling pictures such as these in your gallery. I would greatly appreciate hearing from you in this regard.

Looking forward to your reply and thanking you for your attention at this time, I am

Sincerely yours,

Gordon D. Utley
Gordon D. Utley

Encl. - Slides

*Card sent
8/19/68*

SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE
331 East 68th Street, New York, N.Y. 10021

MINUTES
MEETING OF THE BOARD OF TRUSTEES

DATE: September 11, 1968

PLACE: Board Room, American Federation of Arts, 41 East 65, NYC

PRESENT: Mrs. O. Kelley Anderson, Jr., Lee A. Ault, H. King Cummings, Willard W. Cummings, David Daniels, John Eastman, Jr., Henry Grady, Jr. Also present were Joan C. Franzen and Charles Harkins.

1. The meeting was opened by Willard W. Cummings, President, at 10:40 AM. It was voted to accept the minutes of the July 19th, 1968 meeting as written.
2. President's Report - Mr. Cummings reported that we had had an excellent summer, that the faculty had worked extremely well with the students, and that there had been a great exchange of ideas and mutual stimulation. He further reported that the student body produced the highest quality of work of any of the School's summers. The new facilities were of great help in making the summer the best yet.

New Facilities - Mr. Cummings reported on what additional facilities are needed. They were A. A new painting studio for students, B. An enlargement of the office, by adding two separate offices - one for the President of the Board, and one for the Director, C. A storage building for Mrs. Harville, and D. New painting sheds.

Mr. Cummings asked for approval to build a storage building this fall. Mr. H. King Cummings proposed and was seconded by Henry Grady that the storage building be put up this fall at a cost not to exceed \$1000. This was voted unanimously. Mr. Eastman proposed and was seconded that he approach the Avalon Foundation for funds to cover the cost of building the above facilities. This was voted unanimously.

REYNOLDS, RICHARDS, ELY & LAVENTURE

ATTORNEYS AND COUNSELORS AT LAW

68 WILLIAM STREET
NEW YORK, N.Y. 10005

WALTER S. LOGAN
FREDERIC W. GIRDNER
COUNSEL

OLIVER D. REYNOLDS
GEORGE H. RICHARDS
WILLIAM B. LAVENTURE
THOMAS NICHOL JR.
CHARLES L. FLEMING
RICHARD L. MORGAN
RICHARD P. HADLEY
SAMUEL R. DAVIS
JOSEPH R. BRANSIL
LOUIS A. TRAPP, JR.
RICHARD G. BRODRICK

July 23, 1968

Mrs. Edith G. Halpert,
The Downtown Gallery,
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

I believe that the following paintings which Charles had given to Musya many years before his death are still unsold:

Title	Your Appraised Value
EXN Plums on Plate, 1910, (oil)	\$1,000.
G Landscape, 1912, (oil)	1,000.
G Nativity, 1941, (oil)	1,500.
EXN Self Portrait, 1924, (pastel)	8,000.
G Portrait of Woman, 1924, (conte crayon)	5,000.
G Birds Nest, 1944, (drawing)	4,000.
G Neighbors, 1940, (crayon)	1,600.
G Study for Shaker Barn, 1945, (drawing)	2,750.
G Barn & Silo, 1951, (temp./plexi-gl.)	2,000.
G Spirit of Research, 1956, (temp./plexi-gl.)	3,000.

Will you please telephone me and let me know if I am correct in assuming that these paintings are still unsold. I will need this information in connection with the estate tax proceeding for Charles' estate.

With best regards,

Sincerely,

Bill

P.S. Of course you have other unsold paintings also, but I only need to verify that the above paintings are still unsold.

rise to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

F

MELVIN S. HOROWITZ, M.D., F.A.C.A.
DIPLOMATE, AMERICAN BOARD OF ANESTHESIOLOGY
4202 GENESEE AVE.
SAN DIEGO, CALIFORNIA 92117
PHONE 278-1900

JULY 23, 1968

MRS. EDITH GREGOR HALPERT
DOWNTOWN GALLERY
465 PARK AVENUE
NEW YORK, N.Y. 10022

DEAR MRS. HALPERT:

ENCLOSED IS MY CHECK FOR NINE HUNDRED (\$900) DOLLARS TO COVER A DOWN-PAYMENT ON THE MAX WEBER PAINTING, "THE MODEL", PRESENTLY ON LOAN TO THE SAN DIEGO FINE ARTS GALLERY. MR. BEACH AND I HAVE A SEPARATE UNDERSTANDING ABOUT THE FINE ARTS GALLERY COMMISSION AS I AM SURE HE WILL INFORM YOU. I WOULD APPRECIATE ANY CONSIDERATION YOU MIGHT BE ABLE TO GIVE ME IN EXTENDING THE PERIOD OF PAYMENT BEYOND SIX MONTHS.

SINCERELY,


MELVIN S. HOROWITZ

Free to publishing information regarding sales transactions, research are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 30, 1968

Mr. Richard Pietrzak
2601 West 25th Street
Erie, Pennsylvania 16506

Dear Mr. Pietrzak:

Thank you for your letter and for the opportunity to see your work.

For many years, The Downtown Gallery has concentrated virtually exclusively on the work of those artists on its permanent roster, most of whom have been associated with us since the 1930's - or earlier. At this juncture, we do not anticipate making any additions to this roster.

However, with the many, many galleries now operating in New York it should not be too difficult for you to make the appropriate affiliation.

Sincerely yours,

Tracy Miller

for publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

D

July 17, 1968

Mr. Bernard Dannenberg
Bernard Dannenberg Galleries
1000 Madison Avenue
New York, New York

PROVENANCE

Max Weber NEW YORK, 1914 O11 29¹/₂ x 38¹/₂"

Exhibited:

Weber Memorial Show - American Academy of Arts and
Letters
Boston University - 1/62 - 2/62

Weber Show - North Hills, Great Neck - 10/63

New York Show - Downtown Gallery - 5/64

Baltimore Museum - 1914 Exhibition, Golden Anniversary
- 10 - 11/64

Survey of American Art - Downtown Gallery - 9-10/65

Reproduced:

Catalog, Weber Memorial - American Academy of Arts
and Letters - 1-2/62

Catalog, Baltimore Museum, Golden Anniversary - 10-11/64

rior to publishing information regarding sales transactions,
neither we nor our representatives are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

August 8, 1968

Sotheby and Co.
P.O.Box 2AA
34 V 35, New Bond Street
London, W.1, England

Dear Sirs:

As the Gallery is closed during the Months of July and August your letter has remained unanswered since I have just stopped off at the Gallery and found it among the stack of accumulated mail.

You may indeed have our permission to announce our acquisition of the Stuart Davis painting entitled LAVOIR #2.

The name of the purchaser should be listed as The Downtown Gallery (of which I am director) - and if you are planning to use the address - will you please correct it from 32 East 51st Street to the above as we moved from the former three years ago.

I will look forward to the copy of the book.

Sincerely yours,

BH/1f

rior to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the publisher 60 years after the date of sale.

NORTON S. WALBRIDGE
6292 CAMINO DE LA COSTA
LA JOLLA, CALIFORNIA 92037

9/12/68

Dear Mr. Halpert:

This is the Broderson wood
like reserved, please!

Will be around on Sept 26th
1/2 by then you'll have
your staff back and not
have to carry
all the load
yourself.

Cordially,
Norton Walbridge

P.S. We also want the
shell life of objects
on & under a white
table (OVER)



FISHSELLER, LISBON I 1940
40" X 26"

Good thing Broderson can
do a bit better!!

F
24 July 1968

Mitchell Wilder
Director
Amon Carter Museum of Western Art
3501 Camp Bowie Boulevard
Box 2365
Fort Worth, Texas 76101

Dear Mitch:

As Foxy used to say, "My George, I've got it." Girl with Cat was found in Cooperstown sez EGH -- right? The only missing Dorr child before 1814 (two owned by Miss Parker, Woodstock, N. Y.; one by Princeton) is Catharine Van Slyck Dorr, born in 1804, who on 22 June 1829 married one Judge Clyde of Otsega Village. Cooperstown is on Otsega Lake in Otsega County. The cross-eyed girl is about ten and she has reminded me of the Dorrs ever since I first saw her at the Corcoran about nine years ago. I think your sweet little girl with cat is Catherine Van Slyck Dorr, daughter of Dr. Russell and Palsa Pianna Bull Dorr of Chatham, N. Y.

Sincerely,

Mary C. Black

MCB:vld
cc: Halpert

or to publishing information regarding sales transactions.
architects are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
by be published 60 years after the date of sale.

August 20, 1968

Mr. David Gebhard, Director
The Art Galleries
University of California
Santa Barbara, California 93106

Dear Mr. Gebhard:

Since the Gallery will not be reopened until September 4th, after the usual two months summer vacation, I did not see your letter until I had someone pick up all the accumulated mail this morning.

Early in October I will advise you definitely about the delivery of the Weber paintings. The majority of these will have to be returned to the artist's widow at the following address - 11 Hartley Road, Great Neck, L.I., N.Y. Whatever is to be returned to the Downtown Gallery will be listed accordingly so that there will be no confusion involved.

I am very eager to see whatever clippings may have appeared during the exhibition preceding the Washington University in St. Louis - and of course any others that have appeared since you were kind enough to send me the previous clippings. I shall be most grateful for the inclusion of these as well.

Although we will no longer act as agents for the Weber estate we have a group of his works of various periods in our possession as it has been our policy never to release what the Gallery or I personally own by any artist as long as he or his estate is handled by us. I know that this is a very unusual procedure but it has been a personal policy that I have maintained during all these years but now that we have severed connections with several of the estates I feel free to exhibit - and with the exception of those examples which I am presenting to an institution - to sell what we still have available. Again, thanking for your cooperation and hoping that you will pay us a visit when you are in New York after September 4th, I am

Sincerely yours,

EGH/1f

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 60 years after the date of sale.

DOUBLEDAY & COMPANY, INC. *Publishers*



277 PARK AVENUE, NEW YORK, N. Y. 10017 TEL: 212 TA 6-2000

Anchor Books

September 9, 1968

Rights and Reproduction
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Sirs:

Mr. Tooke at the Museum of Modern Art has suggested that I write you about obtaining permissions for and a print of Ben Shahn's "The Lowell Committee" since the last he knew you had the ~~negative~~. Doubleday is publishing a book entitled THE STRENUOUS DECADE, about the 1930's, edited by Messrs Daniel Aaron and Robert Bendiner. The editors would like to include Mr. Shahn's painting in this book.

We would like to obtain world market use in the English language for both a paperback and a possible hardcover edition of the book; as well as an 8" x 10" glossy print.

Do you control the rights; can you tell me who does; and if it is Mr. Shahn, can you give me his address? And can you supply us with a print?

This work was reproduced in BEN SHAHN, by J. T. Soby, The Museum of Modern Art, N.Y. and Penguin Books, 1947, plate 2.

I would appreciate any assistance you can give me and look forward to hearing from you at your earliest convenience.

Sincerely,

Paula L. James

Paula L. James
Doubleday Anchor Books

PJ

or to publishing information regarding sales transactions.
architects are responsible for obtaining written permission
in both artist and publisher involved. If it cannot be
published after a reasonable search whether an artist or
publisher is living, it can be assumed that the information
is published 60 years after the date of sale.

The New York Times

TIMES SQUARE NEW YORK N.Y. 10036

Sept. 4, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York City

Dear Mrs. Halpert:

To confirm our telephone conversation today, I am requesting a glossy print of Georgia O'Keeffe's "Poppies," formerly at the Shelburne Museum. We would like to have it for possible use with her obituary -- as you know, we customarily prepare these in advance for prominent persons. Please indicate how the credit line on "Poppies" should read.

We are also seeking a print of "American Radiator Building," and any information you have about this would be most helpful.

Thank you very much for your assistance.

Sincerely,

Gloria Saffron
(Mrs.) Gloria Saffron
Newsroom, 3d floor
(Phone 556-1596)

"ALL THE NEWS THAT'S FIT TO PRINT"

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MARGARET M. WATHERSTON

44 West 77th Street, New York, N.Y. 10024 • ENdicott 2-5514

Conservation of Paintings

August 16, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

.....
RESTORATION OF PAINTING

WEBER - "Flowers", oil on canvas, 30" x 35", dated 1944.

Restoration of painting as described
in report of April 25, 1968.

\$450.00

Transportation -
(one way only - Grosso & Co.) 6.00

TOTAL \$456.00

MMW:th
.....

FOR THE RECORD ONLY

THE PAINTING OR PAINTINGS LISTED ABOVE ARE RECEIVED BY ME FOR THE PURPOSE OF RESTORATION AND / OR REPAIR WITH THE UNDERSTANDING THAT I ASSUME NO LIABILITY FOR LOSS OR DAMAGE THERETO. PLEASE ARRANGE WITH YOUR INSURERS TO COVER THESE ITEMS FOR YOUR ACCOUNT WHILE THEY ARE IN MY POSSESSION.

or to publishing information regarding sales transactions, members are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

SINCE 1881

GUMP'S

Agencies in:
BANGKOK
BARCELONA
COPENHAGEN
FLORENCE
HONG KONG
LISBON
LONDON
MADRID
MANILA
MEXICO CITY
MUNICH
NEW DELHI
PAPEETE
PARIS
TAIPEI
TEHERAN
TOKYO
VIENNA

9 August 1968

Mrs. Edith Halpert
Director
The Downtown Gallery
465 Park Avenue
New York 22, New York

Dear Edith:

It was so good talking to you yesterday. I've wished many times this summer that I could come to New York for even a few days, but we never close, and I must say business has been so good that it would have been difficult for me to leave. I'm so pleased our gallery is going well, and I often think of all the help you've been to me all these years. I don't think you'll ever realize how much you've influenced me. Please try to take it easier this fall. With your marvelous gallery collection, you can show things at your own convenience and spend the rest of your time with your writing.

We'll return the three Zorachs we have after the first of next month. As I told you, I hope to come to New York the first week in October with some very good customers of the gallery. They are in the market for important American paintings (Dove, Marin, etc.), and I need and will appreciate your help in selecting something fine for them as they're putting together a major collection. We've all worked so long and so hard to get and keep major things on the coast, and this is one of the reasons I love working with you and the artists in your gallery. When Tracy gets back to help you,

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 20, 1968

Mrs. Catherine Brett Spencer
Dingman's Ferry
Pennsylvania 18328

Dear Catherine:

Again, I am waiting to hear from you to make certain that the check finally reached you.

Since the gallery is closed during July and August - as I told you previously - I do not get there frequently but have someone pick up the mail daily and deliver it to me. As I have had nothing in the way of acknowledgement from you I am deeply disturbed again. Would you therefore communicate with me immediately so that I can get this problem settled.

Also, in my letter of July 18th I referred to ABSTRACT STUDY, 1922 which was delivered to you directly. You may recall that when I finally reached you by telephone you promised to return this painting. As I also mentioned, the parking would be no problem if you would ask the doorman to buzz the gallery so that we could send our porter up to relieve you of the painting.

Sincerely yours,

BGH/lf

P.S. As soon as we complete our refilling in the stock room I will send you a list of what we still have.

5 September 1968

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Edith,

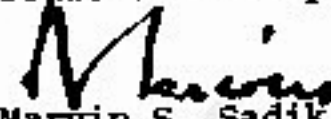
As I told you by phone yesterday, your pictures will be returned to you tomorrow in the care of Henrietta M. Schumm, Inc. I hope they are returned to you as safely as they were delivered to us.

Since we are inaugurating a "Friends" organization here this fall, we would be more than glad to have as many copies of your ABC's For Collectors as you can spare.

I need hardly tell you how grateful I am to you for your exceptional generosity in lending us so many works for such an extended period of time. I hope the show meant as much to you as it did to us.

With affectionate regards,

Yours sincerely,


Marvin S. Sadik
Director

MSS:ekp

Enclosures

Mrs. Edith Gregor Halpert
Director
Downtown Gallery
465 Park Avenue
New York, New York 10022

P. S. Enclosed is the photograph of a painting we didn't borrow as well as that Stuart Davis reproduction which you wanted back.

August 19, 1968

Mr. Thomas Jefferson
906 North Doheny Drive
Los Angeles, California 90069

Dear Tom:

Your telegram arrived some days ago and I am still waiting for the letter which was to follow.

This has been the most incredible period (bad) in my life and to date - believe it or not - I have not had one day free to relax or play or whatever. In the absence of my employees (Tracy is still on vacation) the temporary help I have has messed up practically everything in the way of reorganization after my split-up with a number of artists and estates. Here I am, late Sunday night dictating on my faithful ~~dictaphone~~ *E* ~~dictaphone~~. The publicity release which I have sent out was my greatest error as everyone in the art field (this is an exaggeration) is bidding for my inventory. Furthermore, I don't see how I can go on in this physical condition and the hope of getting an assistant is just a wild dream as the ones that I have tried out on a temporary basis have been the biggest flops in history. I am referring to the past three months. At this particular moment I am ready to close up shop and go into haberdashery or something similar, as the art word, per se, has reached the point where I can not function any longer. I certainly wish that you were free, but on the other hand am pleased that you are getting organized with a happy future facing you. I will certainly try to help you in every way I can, but it will be some time before we can make any specific lists and send photographs as so many shows are being extended and others which have been promised for the future are coming along very shortly.

As soon as Tracy gets back and we get into a more normal state of functioning - *reopening* ~~opening~~ our first exhibition of the gallery roster, which will be followed by an American Folk Art exhibition. Perhaps I can start thinking of outside functions.

In the meanwhile I send you my fond regards and hope that you can wait patiently until we are ready for you.

As ever,

SON/12

SMITH COLLEGE MUSEUM OF ART

TR 2026

PAINTING
AMERICAN

WEBER, Max 1918-

Reclining Nude, 1930

Oil on composition board, 10 7/8 x
17 5/8 inches (sight)

Signed and dated (with dedication to
Alfred Barr) on reverse.

PHOTOGRAPH

BY

M. IDELSTEIN

15 Alwage Ave.
Northampton, Mass.
10 4-3060

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and publisher involved. If it cannot be
established after a reasonable search whether an artist or
publisher is living, it can be assumed that the information
may be published 60 years after the date of sale.

August 12, 1968

Miss Sally Fairweather
Fairweather Hardin Gallery
101 East Ontario Street
Chicago 11, Illinois

Dear Sally:

Thank you for your nice letter.

I will explain our new procedure to you for future reference. I have had a self-imposed rule to the effect that as long as any of our artists or their estates had works of art for sale I would never put on the market anything that either the gallery or I owned. Now that I have split up with five of my consignors I feel free and justified in offering some of these for sale (other than the group I am planning to present to institutions, whether they belong to the gallery or to me). Fortunately, we have quite a number of paintings, drawings and prints by Shahn and Weber, but I am not in the position to get started on the others (except for Marin) and especially O'Keeffe with a limited number of her paintings that we own.

Next time when you are in New York I will show you some Marin watercolors, which, however, have jumped in price considerably and I would not like to compete with John, Jr., with whom I am very friendly, and break down his price range too much. I am sure you will understand. The few oils I have have already been committed, but I do have some superb watercolors and crayons which I will show you when you decide on a visit to New York.

Best regards.

Sincerely yours,

RJR/1f

*B.D.
Is this here?*

THE BALTIMORE MUSEUM OF ART
WYMAN PARK BALTIMORE MARYLAND 21218

#

23 August 1968

Miss Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Miss Halpert:

We would like to inform you about shipping arrangements for your Marin, East River, which you are kindly lending to our important exhibition, "From El Greco to Pollock: Early and Late Works by European and American Artists". In order to have time to install each work to its best advantage, we have asked Sofia Brothers, shippers for the Metropolitan Museum, to arrange a convenient time with you for the pick up of this painting between 18 and 24 September. Mr. George Ehrhardt, whose phone is TR 3-3600, will call you soon to make the arrangements.

Thank you for your cooperation.

Sincerely,

William L. Hommel
William L. Hommel
Registrar

*Sent card
8/27/68*

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

FAIRWEATHER • HARDIN GALLERY

101

101 EAST ONTARIO STREET
CHICAGO 11, ILLINOIS

Telephone: Michigan 2-0007

Cable Address: FAIRDIN CHICAGO

August 7, 1968

Dear Edith:

Your press release is very interesting; in fact, all the more so because I don't quite understand it. Naturally I am aware that you are giving your collection away so what confuses me is "the Gallery and Mrs. Halpert will now release work by the above from the combined inventory". Maybe it's the heat I thought you and the Gallery were one and the same, except for your personal collection.

Whatever the situation is, we are interested in first rate Marin (oils) and O'Keeffe, and, because of our long friendship and association, we would deeply appreciate having a first opportunity to know what is being offered. Is there any way we could have photographs, sizes and prices in advance or is the gallery shut down tight? If so, may I bother you to send me a brief word as to what of these two painters is being offered? If the quantity and quality are sufficient, I may be able to plan to come down when your gallery reopens, so please do let me know.

Hope you are having a pleasant and restful summer.

All the best.

Sincerely,

or to publishing information regarding sales transactions, searchers are responsible for obtaining written permission in both sales and purchases involved. If it cannot be obtained after a reasonable search whether an artist or whose is living, it can be assumed that the information is published 60 years after the date of sale.

PAINTINGS PURCHASED BY MRS. HARRY BRADLEY

<u>ARTIST</u>	<u>TITLE</u>	<u>PUR.</u>	<u>COST</u>	<u>VALUE</u> <u>9/1/68</u>
Davis	Color Notes for 'Rapt'	3/53	\$ 450.00	
Feininger	Northern Settlement	12/55	600.00	
Feininger	Westward	1/56	600.00	
Feininger	No title -- No. D G SP 111	12/55	550.00	
O'Keeffe	Black Door With Snow II	11/56	1,500.00	
"	Blue B	6/61	8,000.00	
"	Chicken in Sunrise	7/60	750.00	
"	It Was Red and Pink	6/61	9,000.00	
"	Pink & Green Mountains III	7/60	750.00	
"	The Flag	7/60	750.00	
"	Trees and Picket Fence	7/60	900.00	

THE DOWNTOWN GALLERY

By _____

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



THE VOLNEY

TWENTY-THREE EAST 74TH STREET
NEW YORK, N. Y. 10021

SEPTEMBER 6, 1968

DEAR MISS HALPERT;

IN REFERENCE TO OUR CONVERSATION THIS MORNING,
I WILL BE IN MANHATTAN THROUGH THURSDAY, THE 12TH,
WITH THE EXCEPTION OF MONDAY.

I REALIZE THE UNFORTUNATE TIMING OF MY
VISIT WITH THE OPENING OF YOUR NEW EXHIBIT,
BUT I HAVE LONG WANTED TO TALK TO YOU IN
REFERENCE TO THE SITUATION IN THE SOUTH.
I AM PARTICULARLY INTERESTED IN YOUR WORK
BY JOHN MARIN AND STURRT DAVIS.

FRANKLY I HAVE ADMIRERD THE MANNER IN WHICH
YOU HAVE OPERATED YOUR GALLERY, AND WOULD
FEEL PRIVILEGED TO HAVE YOU AS MY DINNER
GUEST. THE FOUR SEASONS AND THE BAROQUE
ARE LONGSTANDING FAVORITES OF MINE BUT
PERHAPS YOU PREFER SOMETHING CLOSER TO THE
GALLERY IF ONLY FOR COCKTAILS OR LUNCH.
I WILL CALL TUESDAY.

-HOPING NOT TO BE DISAPPOINTED,

Dianne B. Heath

HEATH'S GALLERY
62 PONCE DE LEON AVE
ATLANTA, GEORGIA

Willard Cummings proposed and was seconded that John Marqusee, the donor of the Shahn Graphic Studio, be elected to the Board. This was unanimously voted. The name of Richard Salomon was brought up. Mr. Ault said that Mr. Revson knows Mr. Salomon and he will ask Mr. Revson if Mr. Salomon would be good to have on our Board.

Mr. King Cummings suggested we search for a top person from Montreal for the Board.

Willard Cummings will approach Herbert Goldstone and Mrs. Laurence Rockefeller about being on the Board.

Mr. Ault recommended that Mr. G. O. Holmquist be invited to a dinner prior to the Review and would then be invited to the Board. There was no voting on the inviting of Mr. Goldstone, Mrs. Rockefeller, and Mr. Holmquist, as their names had been previously proposed and voted to the Board if they accepted the invitations.

6. Chairman of the Woman's Committee - The name of Mrs. George Staempfli was discussed and a decision was made not to approach her because of her present health. The name of Mrs. Gilbert Browne was suggested and Mr. Willard Cummings was requested to approach Mrs. Browne and invite her to be Chairman of the Committee.
7. Trustee Solicitation - Mr. Harkins reported that of the lists given out at the May meeting, only one had been returned. Copies of the list will be sent to the Trustees again to review and return after having checked the names of those people they are willing to write soliciting money for the School Fund. Mr. Harkins emphasized the need of the active assistance of the Trustees in raising immediate funds. Mr. Harkins further stated that letters soliciting funds from the Trustees should go out by mid-November.
8. The meeting was adjourned at 12:10 PM.

No date was set for the next meeting. It was decided that it should be held in late October at a date which would be set in the future.

Joan C. Franzen
Secretary

THE UNIVERSITY OF GEORGIA
GEORGIA MUSEUM OF ART
ATHENS, GEORGIA

9 August 1968

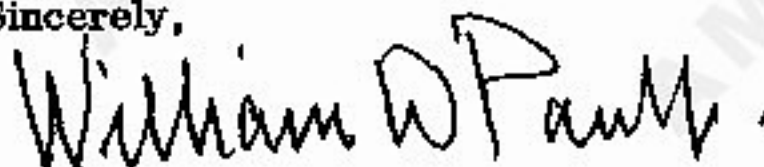
Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

Thank you so much for the press release of 5 August 1968 outlining your new approach as agent for artists and the estates represented in your stable. Please note that we appreciate very much the honor of having your roster represented in our exhibition program last year.

With fondest wishes.

Sincerely,



William D. Paul, Jr.

WDPJr/ap

for publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

LOTAR NEUMANN

AUG. 8, 68

DOWNTOWN GALLERY
N.Y.C.

GENTLEMEN:

TRIT IS TO ASK YOU TO SEND ME
DETAILS AND IF POSSIBLE PHOTOGRAPH
OF WORKS OF BEN SHANN AND
WILLIAM H. HARNETT, WHICH
YOU HAVE FOR SALE AT THIS TIME.

THANKING YOU IN ADVANCE

I REMAIN

YOURS VERY TRULY



LOTAR NEUMANN
CHATEAU DE GINGINS
1261 GINGINS
SWITZERLAND

Sent card
8/13/68

due to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.



Wolff/Associates
PRESENTATION CONSULTANTS

SIXTY-FOUR EAST EIGHTIETH STREET • NEW YORK, N.Y. 10021 • (212) 628-8013

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Aug. 26

I received a note from Joan Aronson that Morris Broderson is having a one-man show at your gallery in November. Also, he will have a couple of paintings in your Fall opening.

May I please have announcements regarding the dates of these two shows -- and, if possible, a brochure on each.

Thank you.

Sent card
8/27/68

Herbert Wolff
64 E. 80th St.
N.Y.C. 10021



JEFFERSON GALLERY

7917 IVANHOE AVENUE
LA JOLLA, CALIFORNIA
92037

2

It is amazing how the space calls for strong and definitive work - in fact, there is one space in the large living room (26' x 14" and 14" ceiling) that could take one of your Stuart Davis paintings so well. I hope that I can prevail upon you to allow one to come out with the group. I know that you don't want to sell those through any other means than your own in New York or through one of the important travelling exhibits you send to museums but the presence of a Davis whether or not for sale would be very meaningful.

As we discussed, I'd like to follow up the first group with an exhibit of Arthur DOVE works. Haven't talked to Larry Curry at the L.A. County as yet but have heard he is very excited about the plans for the gallery. (He was the young man who selected for the "Eight American Watercolorists" that included your Doves, Demuths, and Marins. And would you believe, even Elizabeth has asked me to investigate the possibility of allowing Mills College to put on a DOVE exhibit! They and she have the money to put forth a good guarantee so I'll investigate that further.

My telegram asked that the works be sent in care of Art Services, 8221 Melrose, Los Angeles 90046. They are the best handlers in the area and like your gallery space in New York, the new space here doesn't lend itself to packing and unpacking.

Just returned yesterday from 10 days in the LACNW with my three children. What a great experience for us. They are very loving and protective towards their Daddy and we were able to catch up on a lot of missed times.

With affection
Tom J.

OFFICE OF THE DIRECTOR
COLBY COLLEGE ART MUSEUM
WATERVILLE/MAINE/04901

August 30, 1968

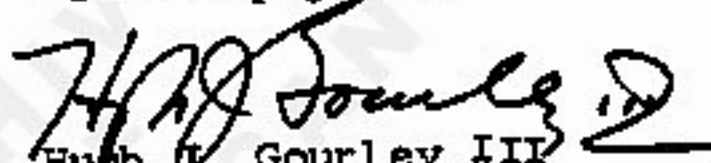
Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

I have enclosed catalogues of the Zorach exhibitions on view presently at Colby. I thought you might want them for your records. If you should wish more, do not hesitate to let me know.

The exhibitions will be on view here through September 22nd. It would be a great pleasure to see you here if your schedule permits a trip to Maine.

Sincerely yours,


Hugh H. Gourley III
Director

HJG/g
Enclosures

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or artowner is living, it can be assumed that the information may be published 50 years after the date of sale.

SAN FRANCISCO

M4ALLISTER STREET AT VAN NESS AVENUE • SAN FRANCISCO, CALIFORNIA 94102 • PHONE 431-2040

MUSEUM OF ART

August 7, 1968

Mrs. Edith G. Halpert
Downtown Gallery
465 Park Avenue
New York, N.Y.

Dear Mrs. Halpert:

This September we will be lending for exhibition a work from our permanent collection entitled SEA AFTER HURRICANE, CAPE SPLIT, MAINE, 1938 by John Marin, oil on canvas, 23 x 30".

We need an up-to-date valuation on this work so the borrower will be certain to insure it for its full amount. I would greatly appreciate it if you could help me with this information. I am enclosing a photograph for your reference which I would appreciate your returning to me.

Many thanks for your trouble, in advance!

Sincerely,

Linda Rubinoff
Linda Rubinoff (Mrs.)
Registrar

enclosure

*Purch.
9/55-3600*

or to publishing information regarding sales transactions, lenders are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

or to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
obtained after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
y be published 60 years after the date of sale.

August 14, 1968

Newsweek
117 East Third Street
Box 787
Dayton, Ohio 45402

Gentlemen:

Since this is the only Downtown Gallery in New York I
presume that your "special offer" was intended for this
institution. However, as you will note from the en-
closed, my name is not Mr. WOLPERT. It is Mrs. EDITH
GREGOR HALPERT.

I am subscribing if my correct name is acceptable to
you. I trust that "creative arts" refers to paintings,
sculpture, graphics, etc., and that you will have a
separate column.

Sincerely yours,

EGH/lf

Re: Weichsel Book

* see attached
yellow memo

August 19, 1968

Mr. Donelson Hoopes, Curator
→ Brooklyn Museum
Eastern Parkway
Brooklyn, New York

Dear Don:

Finally I located a catalogue of the exhibition we arranged at the Associated American Artists Gallery to introduce the "replicas" of the Chasing weathervanes which included the exhibit marked "D" which you now have in the Brooklyn Museum's collection. When we reopen - after our two months vacation - I will try to locate the publicity release as well, although the enclosed tells the story pretty well.

Incidentally, I am still waiting (impatiently) for the Weichsel thesis which you borrowed some weeks ago. I am very eager to get started on the publication of this manuscript - and promised the grandson that I would not show it to anyone but ~~the~~ editor and the publisher - and have actually set a date in the very near future to get this thing going. Would you be good enough to return this as soon as possible. Although the gallery is closed to the public there is always someone at the gallery to receive any incoming material.

It was good to see you and I look forward to the usually pleasant meetings in the near future. My best regards.

Sincerely yours,

EDH/12
Encl.

William C. Dove
P. O. Box 763
New Suffolk Avenue
Mattituck, N. Y. 11952

Phone (516) 298-8310

New
Address

Aug 15/1968

Edith Dear:

Afraid we're a mix up on the
1999.55 Dain Schiff frame bill.

You are charging me on the enclosed
but I have

This dated Oct 24 '67 but
rec'd Feb '68 (a) Downtown Invoice #11186 (Leahy)
Price $6500 \div \frac{1}{3} = 4,333.33$
Less one half Dain Schiff frame 1,000.00
 $\$3,333.33$

This dated Nov. 4, '67
Rec'd in Dec '67 (b) Downtown Invoice #11194 (Ploch)
Price $6550 \div \frac{1}{3} = 4,366.67$
Less balance of Dain Schiff frame 999.55
 $3,367.12$

Sorry to be a trouble. I'll bring
it along next time I'm in.

Hope your going to manage some
time off the weather seems to be
trying to be nicer today anyway.

See you soon

Our love to you

Bill Dove

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mr. Sheldon Reich, Asst. Prof.
College of Fine Arts
The University of Arizona
Tucson, Arizona

M

Ankrum Gallery
657 North La Cienega
Los Angeles, Calif.
90069

Mr. Thomas W. Leavitt, Director
Santa Barbara Museum of Art
1130 State St.
Santa Barbara, Calif.

138 WEST GREENFIELD AVENUE
MILWAUKEE, WIS. 53204

August 29, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Attached is a list of paintings purchased by
Mrs. Bradley from your gallery and on which we
would like current values for insurance purposes.

Would you kindly fill in the sheet and return in
the enclosed self-addressed and stamped envelop.

Thank you very much.

Very truly yours,

(Miss) L. Braeger

L. Braeger

For Mrs. Harry L. Bradley

*Sent
ok
8/31/68*

due to publishing information regarding sales transactions,
owners are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
substantiated after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

August 8, 1968

Mr. Evan H. Turner, Director
Philadelphia Museum of Art
Benjamin Franklin Parkway at 26th St.
Philadelphia, Pennsylvania 19101

Dear Evan:

As the gallery is closed during the months of July and August, my reply to your letter of July 23rd is rather late, but there is sufficient time before the Marin show will open, and I am sure we can take care of all these problems in relation to that paintings you request.

Fortunately, I found that the painting is actually in our possession and that the photographer is back from his vacation. Therefore I have ordered the two prints which you requested and I will have them sent to you immediately upon receipt from the photographer. No doubt you have selected one of our local shippers to pick up the painting. However, I have just walked in the gallery and found that this particular Marin is out on a toured exhibition, but will certainly be back considerably before January. Thus it may be listed in your catalogue.

I hope that I will be able to get away in January to see the exhibition in Philadelphia. No doubt you know that I urged John Marin, Jr. to make the gift to your Museum and am very happy that you have the collection of the plates, which I hope will be shown simultaneously with the actual prints. I hope, also, that I will have the pleasure of seeing you at the Downtown Gallery before January. Meanwhile, my very best regards.

Sincerely yours,

ESH/lf

THE J. L. HUDSON GALLERY

1206 WOODWARD AVENUE, DETROIT, MICHIGAN • WOODWARD 3-7228

July 29, 1968

Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Edith:

It was a real pleasure seeing you in New York, I trust everything is well with you.

I returned from a short vacation to find your letter of July 15, I am in complete agreement concerning purchase guarantees on loaned exhibitions. Quite honestly I was working on the assumption that the guarantee for our recent exhibition of American Drawings and Watercolors would be approximately \$2,000.00, only because this figure was originally mentioned as a minimum.

I would be willing to purchase \$8,000.00 worth but because I did not budget to that extent I would like to spread purchases out into early 1969.

Also, in evaluating the nature of the sales in our exhibition, they were mostly lower priced ones, to younger and new collectors, the L. F. collectors expressed great admiration for the show but did not buy. We are obviously attracting a new and younger generation of collectors who are not as yet able to afford the higher prices.

I would therefore, like to purchase with this active area in mind, more of the lower priced works rather than one or two more expensive ones, with special emphasis on a collection of graphics by your Gallery artists.

for publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 30, 1968

Mrs. John Bransten
3232 Pacific Avenue
San Francisco, California

Dear Mrs. Bransten:

The Arthur Dove, SOWING WHEAT, which you purchased in June is ready for shipment to you. However, I recall that when you were here the second time (with your husband) you mentioned that you might be away from San Francisco during most of July and that I should not have it shipped until I had word from you.

As I am now getting ready to get away for a bit of vacation, I am trying to line up several matters of this sort and would be grateful for word from you as to whether the Dove may now be sent on to you.

Many thanks for your cooperation in letting me know.

Sincerely yours,

Tracy Miller

NATHAN CUMMINGS
100 EAST 80TH STREET
NEW YORK, NEW YORK 10022

Please reply to:
Route 3, Box 83
Charlevoix, Michigan 49720

July 23, 1968

The Downtown Gallery
465 Park Avenue
New York, New York

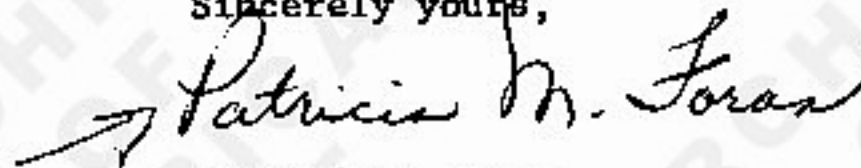
Gentlemen:

Mr. Cummings has several Abbott Pattison sculptures in his collection, one of which was cast twice, and Mr. Cummings owns both castings. A snapshot of this sculpture, entitled "Bountiful Harvest" is herewith enclosed.

Mr. Pattison indicated that the cost today would be about \$10,000. Because there is a possibility that Mr. Cummings will be contributing this piece to a museum, he would very much appreciate your opinion as to today's value at your gallery.

Your prompt reply will be greatly appreciated.

Sincerely yours,



Patricia M. Foran
Secretary to
Mr. Nathan Cummings

or to publishing information regarding sales transactions, purchasers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

July 15, 1968

Mr. Frank Lerner
Lerner Photography Inc.
262 Fifth Avenue
New York, New York 10001

Dear Mr. Lerner:

We have received your bill for photographing the Russian poster. However, the photograph we have received I believe is not the final print inasmuch as there is much superfluous material in the background - including the painting against which the poster was placed for photographing.

Would you be good enough to let us know if we are not to expect a final cropped print of the poster alone?

Many thanks for your cooperation.

Sincerely yours,

Tracy Miller

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

July 30, 1968

Miss Patricia M. Foran
Secretary to Mr. Nathan Cummings
Route 3, Box 83
Charlevoix, Michigan 49720

Dear Miss Foran:

I just glanced at the carbon of the letter I wrote you yesterday and discovered that I did not give you the address of the Art Dealers Association.

Please forgive me (getting near vacation time). It is as follows:

Art Dealers Association of America
575 Madison Avenue
New York, New York 10022

Sincerely yours,

Tracy Miller

July 18, 1968

Mrs. Catherine Brett Spencer
Dingman's Ferry, Penna. 18328

Dear Catherine:

Shortly after our conversation, I sprained my back and have been unable to get to the Gallery and have our new bookkeeper make out the check. I finally made it today and am now enclosing the purchase invoices and the payment, using your correct address.

I will be very pleased to have the ABSTRACT STUDY, 1922, which was delivered to you from the exhibition at Easthampton with a note to the effect that you requested that this change be made. Since you mentioned this during our phone conversation, I will be pleased to have this delivered to the Gallery, which is now closed to the public, but there is someone here, as I mentioned, and all you have to do is have the doorman call the Gallery so that someone will come up to pick up the painting from you without making it difficult for you to park, etc. If I should be here at the time, I will certainly come up to say hello. It will be nice to see you.

Sincerely yours,

EGH/tm

or to publishing information regarding sales transactions, searchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

WHITNEY MUSEUM OF AMERICAN ART

945 Madison Avenue at Seventy-Fifth Street New York, New York 10021 (212) 249-4100

July 16, 1968

Mrs. Edith Gregor Halpert
DOWNTOWN GALLERY
465 Park Avenue
New York, N. Y.

Dear Mrs. Halpert:

As you know, we are presently organizing an exhibition of American art in the 1930s. The exhibition will consist of about 105 works by 85 artists and will represent all aspects of painting and sculpture of the period, including geometric abstraction, surrealism and magic realism, expressionist abstraction, regionalism and social realism. Its purpose is to demonstrate by a critical selection of the best art of the time that the 1930s produced more art of high quality, and was a far more complex and diverse period, than has been supposed. The exhibition will be accompanied by an extensive and fully-illustrated catalogue written by myself.

For this exhibition, I would like to request the loan of the following works in your collection:

Georgia O'Keeffe. BLACK, WHITE AND BLUE. 1930.
William Zorach. YOUTH. 1935.

The exhibition will be shown only at the Whitney Museum from October 14 to December 1, 1968. It will not travel. The Museum will of course assume all expenses of shipping and insurance. In order to allow adequate time for installation, we would like to have all the works here by October 1.

With the hope that you will consent to the loan of these important works, I am enclosing two copies of our loan form. Would you be so kind as to sign one copy and return it to me at your earliest convenience.

.. /

Gertrude V. Whitney, Founder

Flora Whitney Miller, Chairman David M. Solinger, President John I. H. Baur, Director Lloyd Goodrich, Advisory Director

For publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



GOLDEN WEST SAVINGS

AND LOAN ASSOCIATION • 1832 FRANKLIN STREET, OAKLAND, CALIFORNIA 94612 • TELEPHONE 535-4220

August 5, 1968

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
The Ritz Tower Concourse
New York, New York 10022

Dear Edith:

Confirming our telephone conversation we should like the Pattison Sculpture and base shipped directly to our San Jose Office. That address is as follows:

Golden West Savings and Loan Association
2928 Stevens Creek Boulevard
San Jose, California

As soon as I receive the bill for the Sculpture, I shall have it insured. As soon as the Sculpture arrives, I shall have a check sent out from the Association. *Sent 8/8/68*

Our personal check for the Ben Shahn will be mailed out to you some time between the fifteenth and twentieth of this month.

I am sorry to hear that conditions in New York are as dismal as ever. Maybe they can't get any worse -- only better.

Do take care of yourself.

Fondly,

Marion
(Mrs.) Marion O. Sandler
Senior Vice President

MOS/ss

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

✓
COPY

MARGARET M. WATHERSTON

44 West 77th Street, New York, N.Y. 10024 • ENdicott 2-5514

Conservation of Paintings

September 9, 1968

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, N.Y. 10022
.....

RESTORATION OF PAINTING

DAVIS - "Place des Vosges", oil on canvas, 29" x 36", dated 1929.

Extra work on painting as described in
statement of July 30, 1968:

\$300.00

.....

MMW:ef

FOR THE RECORD ONLY

THE PAINTING OR PAINTINGS LISTED ABOVE ARE RECEIVED BY ME FOR THE PURPOSE OF RESTORATION AND / OR REPAIR WITH THE UNDER-
STANDING THAT I ASSUME NO LIABILITY FOR LOSS OR DAMAGE THERETO. PLEASE ARRANGE WITH YOUR INSURERS TO COVER THESE ITEMS
FOR YOUR ACCOUNT WHILE THEY ARE IN MY POSSESSION

rior to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

EDUCATIONAL DIMENSIONS CORPORATION

BOX 146 • GREAT NECK, N. Y. 11023 • (212) 353-5561

September 13, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y.

Dear Mrs. Halpert:

We are producing an educational sound filmstrip on the life and works of Stuart Davis for distribution to Junior and Senior High Schools throughout the country. We would greatly appreciate it if you and the estate of Stuart Davis could co-operate with us in this venture.

This is one in a series on great American painters which we initiated in the spring. Other filmstrips which will be available in October include Jackson Pollock and John Marin which were possible through the co-operation of Mr. Donald McKinney of the Marlborough Gallery and the museums.

We produce filmstrips of the highest quality and can assure you that the works of Stuart Davis will be presented with the greatest care. Thank you for any consideration that you may give this request.

Cordially,


Richard A. Byrnes
President

RAB:cjm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 2, 1968

Mrs. Elaine Weitzen
Cobb Road
Water Mill, New York

Dear Elaine,

Based on my most recent report from the Doctor, I am not to do any travelling until he gives me the green light. I am quite sure that August of this year will be out of the question and, much as I regret missing all the parties, to say nothing of seeing Jerusalem, I will have to be patient and make arrangements at some future date.

Also, now that we are taking inventory, I will be in a better position to decide as to what works of art to set aside for the gift to the Israel Museum. As soon as I get permission from my Doctor, I will get going on this. Naturally, I am greatly disappointed that I cannot join Jack and Walter, etc. as it would be much more fun that going alone.

I hope you have a pleasant vacation in Water Mill and that I will finally get you and your husband to have dinner with me on your return.

Best regards.

Sincerely yours,

EGH/tm

P.S. Many thanks for the catalog, I am delighted to have it.



DEPARTMENT OF STATE

Washington, D.C. 20520

July 22, 1968

Mr. Tracy Miller
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Tracy:

As Carol Harford is on emergency leave at her home in California, I hasten to reply to your letter of July 17 regarding the whereabouts of THE DOWNTOWN GALLERY'S loans to the Art in the Embassies Program. Four of the art works are in the process of being packed for return to your Gallery at this writing; I sent you notification of this earlier. The other seven works are distributed as follows:

✓ "Blue Complex" by Seymour Fogel, sent to Madrid, Spain 8/67, due for return to States 8/69.

✓ "Black Ocean" by Leon Goldin, sent to San Jose, Costa Rica 8/67, due for return to States 8/69.

✓ "The Mourner" by Jack Levine, sent to Lusaka, Zambia 3/67, due for return to States 3/69.

✓ "Evening Star" by Isami Doi, "Abstraction" by Seymour Fogel, "Still Life with Goldfish" by Walter Meigs, and "Matter" by Tseng Fu-ho were all sent to New Delhi, India 5/67, and are due for return to the States 5/69 (Mrs. Chester Bowles selected these works from the Gallery when she visited Mrs. Halpert early in 1967.)

* Stefan Munsing is not expected to arrive on the Washington scene until August 7 and shall probably not assume his new position until on or about August 12.

Hope this information answers your queries. Very best wishes to you.

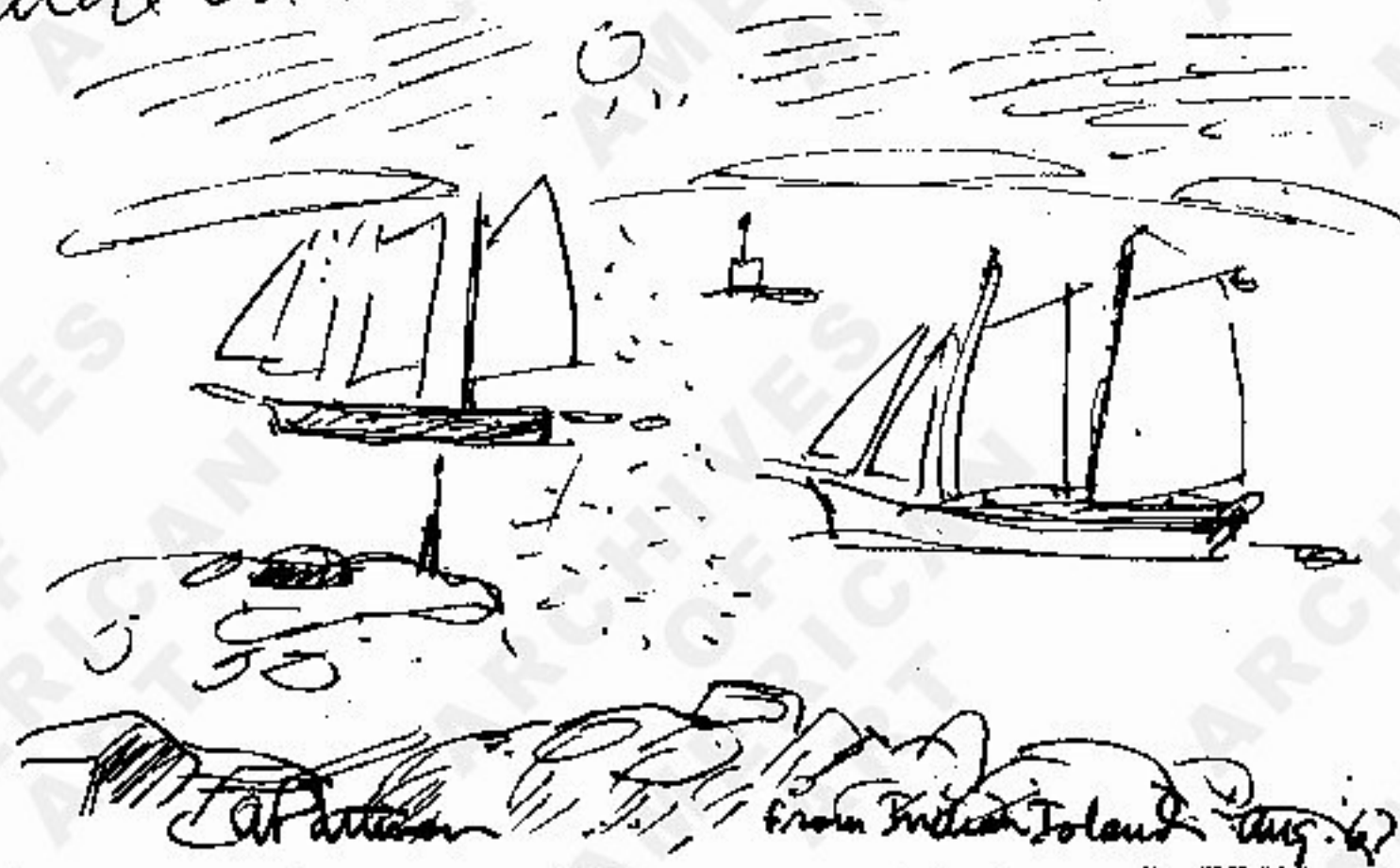
Sincerely,

Loraine Veitengruber
Administrative Assistant
Art in the Embassies Program

rior to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Rockport Maine 7.27.68
to The Downtown Gallery:

Dear Tracy: Please give encl
photos to Edith's niece & please
tell me - what is her full name?
don't think I ever heard her last name.
You would like the Sun & Sea
here on Indian Island.



SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND G STREETS, NW.
WASHINGTON, D. C.

July 29, 1968

Mrs. Edith Halpert
The Downtown Gallery
485 Park Avenue
New York, N.Y. 10022

Dear Edith:

It was a great pleasure to see you when you were in Washington. My only regret is that I wasn't able to be with you when you went through our galleries. The evidence of your help and interest turns up everywhere. It will be even more striking when we open the display of folk art, which I hope will be not too far in the future.

I believe Adelyn has told you that we hope we can retain our loans a little longer. The Marin, Weber, Kuniyoshi, Kuhn and Storrs add so much to our survey that I'm afraid we'd look a little thin without them.

Tirsa is very sorry to have missed seeing you, and we hope you'll let us know when you'll be down again, so that we can try to arrange to get together.

With all our very best,

Cordially,

David
David W. Scott, Director
National Collection of Fine Arts

TIRSA

UNIVERSITY OF CINCINNATI
CINCINNATI, OHIO 45221

July 26, 1968

OFFICE OF THE VICE PRESIDENT
FOR PLANNING

Mr. Warren M. Robbins, Director
Frederick Douglass Institute
of Negro Arts and History
316 A Street, N.E.
Washington, D.C. 20002

Dear Mr. Robbins:

The information which you gave to Robert Hood and myself yesterday will prove invaluable to our committee which is studying the feasibility of the establishment of a Museum of Black History and Culture.

Our conference with you and members of your staff made our trip to Washington worth while.

You are to be congratulated on the progress you have made in the development of the museum and its related activities. I can readily understand the devotion to you expressed by Mrs. Coleman and Mr. Greene.

Best wishes to you and your staff on the continued future success of your activities.

Sincerely,

Kenneth B. Settle

Kenneth B. Settle
Vice President for Planning

EH

After to publishing information regarding when transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information may be published 60 years after the date of sale.

ART DEALERS ASSOCIATION OF AMERICA, INC.
575 Madison Avenue
New York, N.Y. 10022

September 11, 1968

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

The Association has been requested to appraise

a work

by

Max Weber


You have been appointed a member of the panel to appraise that work.

Enclosed are two copies of the Information Form and a photograph of the work. As you will notice, in order to assure an unbiased appraisal, there have been deleted from the Form the name and address of the Donor and the cost of the work.

Would you be good enough to appraise the work as of the date of the gift as listed on the Information Form and send me your appraisal at your early convenience. You may find it convenient to note your appraisal at the foot of one Information Form, sign and date it, and return it to us, together with the photograph. The second Form is for your own files.

With thanks.

Sincerely yours,


Ralph P. Colin
Administrative Vice President

RPC/ar
Encl.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

WHITNEY MUSEUM OF AMERICAN ART

945 Madison Avenue at Seventy-Fifth Street New York, New York 10021 (212) 249-4100

September 10, 1968

Mrs. Edith G. Halpert
Downtown Gallery
465 Park Avenue
Ritz Concourse
New York, New York

Dear Edith:

When we spoke the other day, I promised to come down to see your Russian "Youth" poster and discuss whether it might be feasible to reproduce it.

Unhappily, things have been so hectic that I have just not had my nose out of the Museum before nearly midnight since then and I don't know when I will.

If you would like to do something about this on the sooner side, I have spoken to our silkscreen printer about it. Her name is Mrs. Sheila Marbane and she is at Maurel Studios, 115 West 23rd Street, 242-7907. She said that if you wanted, she would be happy to look at the poster to see if it was practical for silkscreen reproduction. I am sure you will find her a very helpful person and her studio does beautiful work.

Sincerely,



Stephen E. Weil
Administrator

SEW/bw

Gertrude V. Whitney, Founder

Flora Whitney Miller, Chairman David M. Solinger, President John I. H. Baur, Director Lloyd Goodrich, Advisory Director

or to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or publisher is living, it can be assumed that the information is by published 60 years after the date of sale.

Mrs. Rene D'Harnoncourt
c/o Museum of Modern Art
11 West 53rd Street
New York, New York

MY DEEPEST SYMPATHY IN YOUR LOSS - A LOSS ALL OF US WHO HAD THE
GREAT PRIVILEGE OF KNOWING RENE SHARE WITH YOU.

EDITH GREGOR HALPERT

Sent
N.Y.
8/14/68
4⁴⁰ P.M.

not to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both sides and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
author is living, it can be assumed that the information
is published 60 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Chapter Chairmen

MORRIS E. FEIWELL
Chicago

PHILIP M. MEYERS
Cincinnati

DR. LESTER GLICK
Cleveland

MRS. MORRIS S. SCHAYER
Detroit

MRS. JACK GOODMAN
Indianapolis

HAROLD MARRSCH
Los Angeles

LEE M. LIBERMAN
St. Louis

Midwest Regional Office

MILTON KROCHMAL, Midwest Regional Director
79 West Monroe
Chicago, Illinois 60603
Tel: (312) 726-4672

Advisory Council

LEONARD BERNSTEIN
MARTIN BROOKMAN
HAROLD CLURMAN
JEAN DAUZYMPLE
RENÉ D'HARNONCOURT
IVAN GALAMIAN
DR. NELSON GLOCK

LUGENE ISTOMIN
DR. MAX LERNER
DR. HARRY OKUNSKY
JAN PEECE
NAD A. REISENBERG
MICHAEL RES
LEONARD ROSE

DORÉ SCHARY
ALEXANDER SCHNEIDER
IZIAK SMILANSKY
DR. WILLIAM STEINBERG
LEE STRASSBERG
JENNIE TOUREL

HOWMAN L. ADAMI
LESTER AVHET
HON. ABRAHAM D. BEAME
MRS. CONSTANCE HOPE BERLINER
HON. MAURICE BERNHARDT
JACOB BLAUSILIN
WILLIAM BRANDT
MISS MOLLY BRECHER
MRS. ELTH CHERNEL
DAVID COLEMAN
BENJAMIN COOPER
MRS. MARION DAVIDSON
HON. DAVID DIAMOND
MAX DOFT
HERMAN ELKON
CHARLES FROST
ARTHUR GILBER
DR. NAHUM GOLDMANN

DR. S. A. GOODMAN
DR. ISRAEL GOLDSTEIN
GEORGE GREENSPAN
MRS. JENNIE GROSSINGER
IRA GULDEN
GOTTLIEB HAMMER
MRS. HENRY ITTLESON
MRS. SERGE JAKVITZ
HON. JACOB K. JAVITS
MORRIS JOFFE
PROF. HORACE M. KALLEN
JACOB M. KAPLAN
OSCAR KOLIN
ILAN CLAUDE LANJAU
MITCHELL LEVENTHAL
HARRY LEVINE
RABBI ISRAEL H. LEVINthal
HON. LOUIS C. LEVINthal

ABRAHAM M. LINDENBAUM
ALEXANDER LOWENTHAL
IRVING MAIDMAN
BEN S. MARCUS
HENRY MECHLITAN
JOSEPH MEYERHOFF
HARRY MILCHIN
IRVING MORRY
HURDIE H. PENSG
MRS. SALLY PEPPER
HON. SAMUEL RAUBIN
THEODORE R. RACODSIN
ANDREW S. ROSKOE
DANIEL G. ROSS
MRS. BERTHAULL DE ROTHSCHILD
HARRY SCHERMAN
ALBERT SCHIFF
JOSEPH SHARON

MRS. REBECCA SHULMAN
J. MARTIN SILER
HERBERT R. SILVERMAN
RUDOLF G. SONNEBORN
DONALD S. STINEBORN
HON. STANLEY STEINGUT
MRS. JEROME L. STERN
MAX STERN
OLWEY D. STONE
JULIUS STULMAN
MILTON S. TAUBMAN
EDWARD AL. M. WARRBURG
HAROLD WELLL
MICHEL N. YARDNEY
MAX E. YOUNGSTEIN
SAMUEL J. ZACKS
RICHARD ZEISLER

Canada-Israel Cultural Foundation

2 Carlton Street
Toronto, Ont., Canada
Tel: (416) 366-8819

250 Kenaston Avenue
Montreal, Que., Canada
Tel: (514) 897-5440

Israel

Advisory Board

JUSTICE MOSHE LANDAU, Chairman

Office: 32 Allenby Road, Tel Aviv, Israel
Tel: 56211-2 Cable Address: KERAM



THE UNIVERSITY OF ARIZONA
TUCSON, ARIZONA 85721

UNIVERSITY ART GALLERY
OFFICE OF THE DIRECTOR

September 13, 1968

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

We are assembling a major Reginald Marsh Retrospective here at the University of Arizona Museum of Art from March 9 to April 6, 1969 and anticipate showing 225 of his paintings and drawings at that time. We are borrowing from museums, galleries and private collections throughout the country and will publish a major catalogue of the show.

I wonder whether you have any Marsh paintings or original drawings in your collection that you would be willing to loan, or if you have knowledge of some that I may not have thought of. I would greatly appreciate any suggestions from you.

We will, as usual, pay all expenses of insurance, packing and transportation.

I shall look forward to your reply at your earliest convenience.

Hope you have had a good summer and with kindest regards, remain

Cordially,

A handwritten signature in dark ink, appearing to read "W. Steadman", written over a large, sweeping flourish that extends from the left side of the signature.

William E. Steadman
Director

WES:mmm

or to publishing information regarding sales transactions, searches are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

September 15, 1968

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert;

I'm writing you at the suggestion of Joan Ankrum, to tell you that I've fallen madly for Morris Broderson's portrait of two cats, in the current group of paintings Joan is sending you for a show.

Walking into the Ankrum Gallery a couple of days ago I saw this painting (watercolor, size 28-3/4 x 42-1/2) and said "I can't live without it" -- which, as you know, is a lovely feeling to have about a painting -- and Joan said "I have no authority about this show -- you'll have to write Mrs. Halpert", so that's exactly what I'm doing.

I've admired Broderson's paintings for years, but this is the first one that I've had the "must-have" feeling about -- perhaps because I have four (yes, really!) cats of my own. Morris was in the gallery while all this was going on (plus a lot of other excitement), and seemed delighted when I told him how moved I was about these felines, because of my own "family".

So I'm asking you to please reserve it for me -- I would like to send you, immediately, a \$300 or \$400 down payment, and -- if you will agree -- make a series of three or four 3-month payments thereafter (depending on the price, which Joan said was entirely up to you). Please let me know how this can be arranged. Joan and all sorts of other gallery people (both in Los Angeles and New York) will vouch for me.

Looking forward to hearing from you.

Sincerely,

Nikkie Dillon

Mrs. Enid K. Dillon
8162 Kirkwood Drive
Los Angeles, Calif. 90046

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 60 years after the date of sale.

July 31, 1968

Miss Paula James
DoubledayAnchor Books
277 Park Avenue
New York, New York 10017

Dear Miss James:

The Gallery is closed during the months of August and Mrs. Halpert is away. I stopped in today to pick up mail and found your letter.

As we no longer act as agent for Shahn, Rattner and Weber, we have no control over the reproduction rights you request. However, I can tell you that HUNGER is owned by Auburn University in Auburn, Alabama and that you might write to that institution for permission.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 17, 1968

Diners Club
P. O. Box 6166
Church St. Station
New York, New York 10008

Gentlemen:

As you gather, we have been having some difficulty in balancing our accounts with yours. In the past, we always received individual cards which balanced our yellow receipts. During the past few months, your white cards did not add up to the total sum which appeared on your monthly statements. For instance, your statement dated June 10th has a total of \$105.81, but your white cards accompanying this add up to \$98.68, a difference of \$7.13. However, I am paying this in full. Our check is enclosed.

Your latest statement, dated July 9th, amounts to \$177.25, which includes the figure above (\$105.81) plus \$71.44. However, the only card we received was for the sum of \$49.05. But in this instance too I am sending a separate check for the full \$71.44.

Sincerely yours,

EGH/cm

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

FRATELLI FABBRI EDITORI

di G. D. R. FABBRI & C. s.r.l.

PUBLISHERS - EDITEURS - VERLAG - EDITORES

20136 Milano, Via Mecenate 91

Express

Our ref. CPR/ 5607/68
(please quote in the answer)

Milan, July 31st, 1968

Messrs.

DOWNTOWN Gallery

32 E. 51st Str.

NEW YORK City
(U.S.A.)

Dear Sirs,

We hereby apply for your permission to reproduce the work
by Charles Sheeler "City interior" 1936
in our publication "L'arte moderna" edited in
Italy and abroad, in Italian and in foreign languages by us or
our sub-editors.

Please inform us of which credit line should accompa-
ny the reproduction.

Looking forward to receiving a prompt answer, we warm-
ly thank you in advance.

Yours sincerely

FRATELLI FABBRI EDITORI

Simone G. G. G.

Copyright Office

SS/or

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and publisher involved. If it cannot be
established after a reasonable search whether an artist or
publisher is living, it can be assumed that the information
may be published 60 years after the date of sale.

July 17, 1968

Mr. John Puccio
European Marble Co.
661 Driggs Avenue
Brooklyn, New York 11211

Dear Mr. Puccio:

Would you please construct a marble base in accordance with the enclosed drawing as soon as convenient and deliver upon completion to the above address.

It is advisable to telephone ahead as the Gallery is closed for the summer and arrangements will be made to have someone here to accept delivery.

In case of any question, please phone the Gallery for the information you may require.

Sincerely yours,

Abbott Pattison

AP/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



JEFFERSON GALLERY

7917 IVANHOE AVENUE
LA JOLLA, CALIFORNIA
92037

22 August 1968

N.B. →

1014 North Doheny Drive
Los Angeles, California 90069
(213) 275-5963

Dear Edith:

I hope this finds you at least having had a few days at Newtown for some rest from the busy summer activities I found you immersed in when last in New York.

There have been a few definite and wise changes made in my plans for reopening the gallery. No. 1 and perhaps the most important is the complete cessation of any collaboration with Mrs. Shlaes. I had begun to realize early in the summer (before Venice) that her motives, aims and desires were not compatible with mine. And since her return from Europe and after many attempts to change the format of operation, I called a halt to the negotiations. On advice from my attorney, I had not entered into any signed agreements (there were so many changes in propositions from meeting to meeting even that was impossible whether or not I had wanted to go ahead.) So, I've moved up the street to a much more suitable professional building with large spacious apartment - quite like what one would find in a New York private dealer's apt. I've been told. And can now go ahead with my plans to operate properly. The security is so much better --doorman type and locked entrances than the separate house ever was or could have been. Much more room and a definite feeling of serious business that pervades the apt and building. I'm in on a two year lease @ \$400 a month and I would say that is pretty serious also.

As I mentioned in my last communique the museums, collectors, critics etc., are all anxious to see the apt. gallery operation open and concentrate on the works I will be getting from you. I KNEW what a great opportunity had been given me by your generous cooperation and I will say that the reaction from the aforementioned is doubly exciting.

more

A
FINE ARTS GALLERY OF SAN DIEGO
FINE ARTS SOCIETY OF SAN DIEGO

August 22, 1968

Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Miss Halpert:

Please find enclosed the major local newspaper reviews
of the Max Weber Exhibition. This is in compliance
with your letter of June 24, 1968. I trust this will
be of value to you.

Sincerely,

Martin E. Petersen
Martin E. Petersen
Curator, Western Painting

MEP:cm

Enc. Press clippings

August 9, 1968

Mrs. Mary Rehm
24 Jerusalem Street
Apartment 131
Brooklyn, New York

Dear Mary:

While the gallery is closed, I am still on tap taking inventory, etc., and attending to various other details.

With a change of bookkeepers we have had, our records are in a bad way and I now have an accountant trying to make order so that we can function properly again.

The Georgia O'Keeffe which I purchased from you has been cleaned and framed, but the accountant could find no record, as yet, of our purchase invoice. Would you therefore be good enough to send me the date of purchase and the amount, which is not recorded anywhere.

In the event you have not been paid, let me know as I cannot recall the figure.

I hope you are happy in your new home and that you will come in to see me when the gallery reopens in September.

With affectionate regards.

As ever,

EDH/1f

I will appreciate a telephone call from you and also a record of your new number. Perhaps I can induce you to have dinner with me some evening soon.

for to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

August 9, 1968

New York Graphic Society
Greenwich
Connecticut

Gentlemen:

As we no longer represent Miss Georgia O'Keeffe, I
would suggest that future royalties be sent to
Miss O'Keeffe directly. Her address is Abiquiu,
New Mexico.

Thank you.

Sincerely yours,

EGH/12

Comet Ray Letter Service

10-3-68

Page 2

(2) Add:

Mr. Roger L. Selby
Curator of Education
Wadsworth Athenaeum
Hartford Connecticut 06103

(museum)

Huntington Galleries
Park Hills
Huntington, West Virginia 25701

(museum)

Mr. John Gruen, Art Critic
New York Magazine
207 East 32nd Street
New York, New York 10016

(magazine)
publicity

Bernard Danenberg
10 East End Avenue
New York, New York 10022

(dealer)

The Rev. & Mrs. John D. Dennis
The Kenilworth Apartments

(3) Change address:

✓ Mr. Jack Fader, Publisher
Art News, N.Y.

(magazine) P M

to: Gallery Reese Palley
1915 The Boardwalk
Atlantic City, New Jersey 08401

~~(dealer)~~ MUSEUMS

✓ Saint-Evremond, Ed. in Chief
Art Voices
41 E. 57th St., N.Y.
to: 60 Madison Avenue
New York, N.Y. 10010

(magazine) ?

✓ Mr. Gordon Brown
Art Voices
41 E. 57th St., N.Y.

(magazine) ?

to: Arts Magazine
60 Madison Avenue
New York, N.Y. 10010

✓ Mr. Joseph James Akston, Pub.
Art Voices
41 E. 57th St., N.Y.

(magazine) ?

to: 60 Madison Ave., New York, N.Y. 10010

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

HUNTINGTON T. BLOCK
INSURANCE

1100 CONNECTICUT AVENUE, N.W.
WASHINGTON, D. C. 20036

LLOYD'S OF LONDON
FACILITIES

TELEPHONE: (202) 223-0673
CABLES: HUNTBLOCK

August 14, 1968

Miss Margaret Watherston
44 West 77th Street
New York, New York 10024

Re: Damage to "Place des Vosges"

Dear Miss Watherston:

The claim for the damage to the above painting was paid to Miss Halpert of the Downtown Gallery on March 6, 1968. Please see the copy of the attached check - \$1,000 paid for depreciation and \$275 paid for restoration charges.

We had assumed that Miss Halpert had paid this directly to you.

If you should have any further questions, we suggest you contact the Downtown Gallery.

Sincerely yours,

HUNTINGTON T. BLOCK INSURANCE

Jane Hanna
(Miss) Jane Hanna
Claim Department

jkh

Enclosure

cc: Miss Edith Halpert

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WHITNEY MUSEUM OF AMERICAN ART

945 Madison Avenue at Seventy-Fifth Street New York, New York 10021 (212) 249-4100

August 9, 1968

*Pl
Sec*

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue at 57th Street
New York, New York

Dear Mrs. Halpert:

As you know, we are presently organizing an exhibition of American art in the 1930s. The exhibition will consist of about 105 works by 85 artists and will represent all aspects of painting and sculpture of the period, including geometric abstraction, surrealism and magic realism, expressionist abstraction, regionalism and social realism. Its purpose is to demonstrate by a critical selection of the best art of the time that the 1930s produced more art of high quality, and was a far more complex and diverse period, than has been supposed. The exhibition will be accompanied by an extensive and fully-illustrated catalogue written by myself.

For this exhibition, I would like to request the loan of the following work in your collection:

X George L. K. Morris. Stockbridge Church. 1935.

The exhibition will be shown only at the Whitney Museum from October 14 to December 1, 1968. It will not travel. The Museum will of course assume all expenses of shipping and insurance. In order to allow adequate time for installation, we would like to have all the works here by October 1.

With the hope that you will consent to the loan of this important work, I am enclosing two copies of our loan form. Would you be so kind as to sign one copy and return it to me at your earliest convenience.

May I tell you in advance how grateful I will be for your assistance and generosity.

Your sincerely,

W. C. Agee

William C. Agee
Associate Curator

*Again, my thanks for your kind
& patient help -
with best wishes,
wcl.*

Gertrude V. Whitney, Founder

Flora Whitney Miller, Chairman David M. Solinger, President John I. H. Baur, Director Lloyd Goodrich, Advisory Director

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 22, 1968
2601 West 25th Street
Erie, Pennsylvania
16506

Downtown Art Gallery
465 Park Avenue
New York, New York

Dear Sir,

I am an unknown artist who is attempting to find a market for his work. I have painted for many years without making any effort to sell my work.. Now, in order to support myself fulltime as a painter, I am offering woodcut, linoleum block, and silkscreen prints, watercolors, drawings and oil paintings for sale to dealers.

My work is neither completely abstract nor photographically realistic but rather in the spirit of fantasy. Some of my recent oil paintings are brilliantly colored, wild, visionary images of cars, earth-moving equipment and women. The watercolors are the most abstract examples of my painting. They are pure color-field works.

If you are interested in examining my work please write and I will be glad to send you a print, watercolor, or color slide of an oil painting. I will also send a price list or discuss any business arrangement you have in mind. However, I am not interested in simply renting gallery space to exhibit my work at this time.

Sincerely yours,

Richard Pietrzak
Richard Pietrzak

WHITNEY MUSEUM OF AMERICAN ART

945 Madison Avenue at Seventy-Fifth Street New York, New York 10021 (212) 249-4100

August 5, 1968

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert,

I am delighted to know that you will be able to lend the Black, White and Blue by Georgia O'Keeffe and Youth by William Zorach to our forthcoming 1930s exhibition. They will be important additions to the show.

At this time I would also like to request the loan of the following work which we discussed the other day:
John Storrs. Abstraction I. 1932.

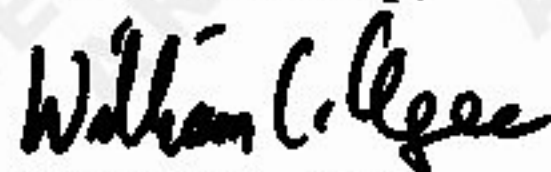
I am enclosing two copies of our loan form. Would you be so kind as to sign one copy and return it to me at your earliest convenience. I would also appreciate having the loan forms for the O'Keeffe and Zorach when you have the opportunity.

Could you provide us with two black and white photographs of each of the above works for publicity and reproduction in the catalogue. If you do not have spare prints perhaps you could let us know the photographer and the negative numbers, and we will order them directly.

I would like to tell you again just how much I appreciate your continuing help and cooperation.

With my very best wishes,

Yours sincerely,



William C. Agee
Associate Curator

Gertrude V. Whitney, Founder

Flora Whitney Miller, Chairman David M. Solinger, President John I. H. Baur, Director Lloyd Goodrich, Advisory Director

or to publishing information regarding sales transactions, researchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or researcher is living, it can be assumed that the information is published 60 years after the date of sale.



PHILADELPHIA MUSEUM OF ART • FAIRMOUNT

BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • P.O. Box 7646 PHILA. 19101

August 22, 1968

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Recd
Dr. Turner has asked me to acknowledge gratefully your letter of August 8 indicating your willingness to lend the "Downtown N.Y." watercolor, 1911, to our John Marin exhibition scheduled for January, 1969. Thank you also for the two photographs of it. Shortly we will send you appropriate loan forms.

Meanwhile, would you check your correspondence for Evan Turner's earlier letter to you of June 27 asking to borrow Marin's "Nassau St. Side of Treasury Building," watercolor, 1924, for the same exhibition? We first requested "Nassau St..." and then when we were told by Dr. Irving Levitt that you had "Downtown New York" we wrote a second letter asking for that watercolor also.

See
I would be grateful if you would let us have both. If we may also borrow "Nassau St." we will need two photographs of it as well.

With all good wishes,

Kneeland McNulty

Kneeland McNulty
Curator of Prints and Drawings

KRANNERT ART MUSEUM

College of Fine and Applied Arts, University of Illinois, Champaign 61820

August 20, 1968

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

We are about to start work on the 1969 University of Illinois biennial exhibition of contemporary American painting and sculpture, and, as usual, we want to see as much new work in New York as we can. My colleagues James Shipley and Frank Gunter will be working with me on the show. We expect to be in New York about September 20 for at least two weeks, and I shall hope to see work at your gallery. I realize, of course, that this is very early in the season, but a tight schedule here makes it necessary for us to start our survey a little earlier this year than usual.

The 1969 exhibition will be the first to be seen since the Krannert Art Museum has undergone major building additions which have greatly increased its gallery area. Of course we want to assemble an outstanding show, and, as usual, we will hope to make some additions to our permanent collection from it. We will be very grateful for any help which you can give us.

Very sincerely yours,



Allen S. Weller, Director

ASW:md

August 8, 1968

Mr. Richard Stuart Teitz, Director
Wichita Art Museum
619 Stackman Drive
Wichita, Kansas 67203

Dear Mr. Teitz:

The Gallery is closed during the months of July and August and Mrs. Halpert is away on vacation. As soon as we reopen on September 4th I will bring your letter to her attention.

In the meanwhile, could you give us more information on the Stuart Davis BASS ROCKS NO.1 - medium, year, size - so that it would be possible for us to locate the records.

Thank you.

Sincerely yours,

IF/me

Irene Fassin

DOUBLEDAY & COMPANY, INC. Publishers



277 PARK AVENUE, NEW YORK, N. Y. 10017 TEL: 212 TA 6-2000

Anchor Books

July 30, 1968

rior to publishing information regarding sales transactions, publishers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

In February, 1967, Mrs. Susan Trotman sent you a letter of agreement for permission to use 1) "April Showers," Abraham Rattner, 2) "Hasidic Dance," 1940, Max Weber and 3) "Hunger," Ben Shahn. Although we have received glossy prints of these paintings, we have not received a signed copy of the letter of agreement, which we need for our files.

We would like to obtain world rights to use these illustrations in both paper and possible hardcover editions of a volume about the 1940's, edited by Chester E. Eisinger, to be included in the Documents in American Civilization Series.

Would you please indicate below the exact Copyright Acknowledgement you require. This notice will appear below the illustration. I will send you four copies of the paperback edition upon publication -- one each for the Downtown Gallery and the three artists.

We understand that your approval represents the permission of the owner of the reproduction rights for the above mentioned pictures, either as the owner or as the agent for the owner of these reproduction rights.

We have received permission from Mr. Neuberger ("April Showers"), from Mr. Lowenthal ("Hasidic Dance") and await to hear from you about whom we should write concerning "Hunger" by Shahn.

If the above is agreeable, we would appreciate your signing the duplicate copy of this letter and returning it to us. My signature below constitutes our intention of agreement. Thank you.

Sincerely,

Paula L. James

Paula L. James
Doubleday Anchor Books

PLJ:bek
Enc.

Date: _____

Agreed: _____

Copyright Acknowledgement: _____

Mrs. Halpert

-2-

7-16-68

I would also like to consult you about selecting a painting by John Storrs and George L. K. Morris for the exhibition. Perhaps we can meet so that we can go over photographs of their work.

May I tell you in advance how grateful I will be for your assistance and generosity.

Yours sincerely,

William C. Agee

William C. Agee
Associate Curator

WCA/sa
ENCLS.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

replied

July 23, 1968

Mr. Joe Erdelac
16515 Lorain Avenue
Cleveland, Ohio 44111

Dear Mr. Erdelac:

Following our telephone conversation of today, I checked and found that we have no spare copies of the NEW YORK exhibition and that no catalog of the GALLERY SURVEY OF AMERICAN ART was published.

I am sorry not to be of assistance to you at this time, but hope that when you are in New York (after our reopening in September) you will stop in to see us. It will be a pleasure to meet you.

Sincerely yours,

Tracy Miller

rise to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

SAN JOSE

SCHOOL OF HUMANITIES AND THE ARTS
Department of Music



STATE COLLEGE

125 SOUTH SEVENTH STREET
SAN JOSE, CALIFORNIA 95114
(408) 294-6414

1385 Lexington Dr. #2
San Jose, Calif. 95117
August 19, 1968

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Edith,

Enclosed is the August payment on my Dove.
By my figures this leaves a balance of \$1000.

Hope you are well and looking forward
to the Fall art season in New York. I have become
very interested in early American Furniture - would love
to see your Connecticut house sometime.

Best wishes,
Bob Airhele

THE METROPOLITAN MUSEUM OF ART
NEW YORK, N.Y. 10028

September 4, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

I am sorry it has taken so long but I have finally come up with a donor for the four Schamberg drawings. We will have his check for \$2500.- next week and you will have it after the due processes of Museum administration have slowed it down.

Thank you for being so patient.

Sincerely,

Henry Geldzahler
Henry Geldzahler
Curator
Contemporary Arts

HG:eg

or to publishing information regarding sales transactions, each person is responsible for obtaining written permission in both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

The New York Times

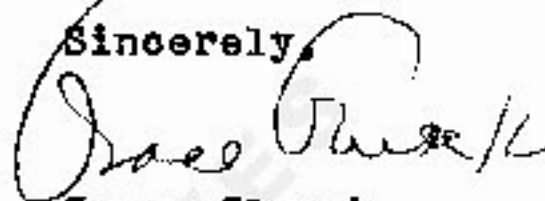
TIMES SQUARE NEW YORK N.Y. 10036

September 3, 1968

Dear Mr. Miller:

Very belated thanks for your note of May 22 (1) re my "Summer is Icumen In" take-off. I'm glad it amused you all--and please forgive this tardy acknowledgement--I've been away most of the summer.

Sincerely,



Grace Glueck

Mr. Tracy Miller
Downtown Gallery
465 Park Avenue
New York, New York 10022

"ALL THE NEWS THAT'S FIT TO PRINT"

Prior to publishing information regarding sales transactions, respondents are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

UNIVERSITY OF CALIFORNIA, BERKELEY

BERKELEY • DAVIS • IRVINE • LOS ANGELES • RIVERSIDE • SAN DIEGO • SAN FRANCISCO



SANTA BARBARA • SANTA CRUZ

OFFICE OF THE DIRECTOR
UNIVERSITY ART MUSEUM

BERKELEY, CALIFORNIA 94720

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 15, 1968.

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith,

* Thank you for your letter of July 30 giving me the information about the Marin watercolor. It is a beautiful painting, and \$16,000 seems a fair price. The problem now is how to raise it, as our kitty is empty for the time being. Unfortunately I cannot make a definite commitment at this time, but hope that our fortunes will improve in the future.

As ever,

Cordially,


Peter Selz
Director.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permissions from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

PL SW
Ele



CIRCLE GALLERY

177 LAFAYETTE CIRCLE, CINCINNATI, OHIO 45202-26

PHONE 221-6855

August 19

Dear Mrs Halpert -

Thank you for sending us your newsletter - we would indeed be interested in seeing the exhibition but will not be in New York City until the end of September.

If it would not be imposing I would like to know if any of the following Shahn serigraphs will be available for purchase and if so, the net price?

"All that is Beautiful"

"And Mine Eyes - Fountain of Tears"

"Jonah"

"Blind Botanist"

"Immigrant Family"

"Wheat Field"

"Triple Days"

"Seward Park"

"Phoenix"

Thank you for your courtesy

Sincerely -
Cynthia Blank

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 15, 1968

Mr. William Steadman, Director
University Art Gallery
The University of Arizona
Tucson, Arizona 85721

Dear Bill:

On Sunday, walking along peacefully and of course looking at art displays in windows, I saw a poster in the Lexington Art Gallery of the show called "THE BIRD IN ART", held at the University of Arizona from November 1964 to January 1965. Naturally on a Sunday I could not get in to get information about it.

As far as I can remember I have not seen this before and would like to have it in our poster collection since it involves so many of our artists. Do you have one available? If not, I will try to purchase a copy at the Lexington Art Gallery.

Incidentally, looking through the catalog this morning I realized you made a superb overall selection - something that occurs very rarely in the art world today.

When are you planning to be in New York? I should love to see you.

Very best regards.

Sincerely,

EGH/tm

AMERICA-ISRAEL CULTURAL FOUNDATION, INC.

AMERICA-ISRAEL CULTURE HOUSE

1 EAST 54TH STREET, NEW YORK, 10022

TELEPHONE: (212) 751-2700

CABLE ADDRESS: AMFUNDPAL

Elaine Graham Weitzen

Representative
Israel Museum

July 16, 1968

President

*ISAAC STERN

Chairman of the Board

*WILLIAM MAZER

Chairman, Executive Comm.

*RAPHAEL RECANATI

Chairman, Advisory Council

*MRS. JESS MYERSON GRANE

Honorary Chairman

ROBERT W. DOWLING

Honorary

*MRS. SERGE KOUSSEVITZKY

*TOM FREIDLE, R. MANN

*SPYROS P. SKOURAS

*RON, AM STARK

Art Comm., Chairman

*ABRAHAM ELNER

Arts & Crafts Comm., Chairman

*MRS. ARTHUR B. KRIM

Finance Comm., Chairman

*WILLIAM MAZER

Fund-Raising & Membership Comm.

*GEORGE M. JAFFIN, Chairman

*MRS. ISAAC STERN, Co-Chairman

Program Comm., Chairman

*MRS. MILTON HANDLER

Scholarship Comm.

*MRS. FRANK COHEN, Chairman

*MRS. ISIDORE MORGENSTEIN, Co-Chairman

Women's Committee

*MRS. MILTON HANDLER, Chairman

*MRS. SAMUEL I. BLUM, Co-Chairman

*MRS. FESSE ZIMMER, Co-Chairman

Young Leadership Comm., Chairman

*MRS. SYLVAN SCHEFLER

*MRS. WILLIAM STRUM

Treasurer

*PAUL WYLER

Secretary

*HARRY J. RUBENSTEIN

Counsel

*MORTON P. HYMAN

Executive

*GIDEON PAZ, Vice President

*STANLEY RABEN, Campaign Dir.

Board of Directors

(includes above officers and the following):

*WALTER ARTZT

*LIONEL R. BAUMAN

*ROBERT S. BENJAMIN

*MAURICE M. BOJKSTEIN

*LOUIS H. BOYAR

*SIDOR M. COHEN

*MRS. ISIDORE M. COHEN

*MORLEY COHEN

*ALFRED C. COVAN

*IRVING A. LIPMAN

*DR. CHARLES G. EICHEL

*FIMUNC K. EICHENGRUEN

*MICHEL FRIDOURG

*EDMOND L. GILLESPIE

*ARNOLD M. GRANT

*JOSEPH S. GRUSS

*HENRY JAFFE

*LUDWIG JESSELSON

*SOL R. KAPLAN

*SAMUEL KATZIN

*DAVID KLUGER

*MRS. OSCAR KOLIN

*ARTHUR B. KRIM

*IRVING LEVICK

*PHILIP J. LEVIN

*JOSEPH I. LUBIN

*HERMANN ALKIN

*SIDORE MORGENSTEIN

*MRS. RAPHAEL RECANATI

*ADOLF C. ROBISON

*SALL ROSEN

*CHARLES J. ROSENBLUM

*JOSEPH ROSENBAUM

*SYLVAN SCHEFLER

*SIMON H. SCHEUER

*STEPHEN SHALOM

*MAX L. SHULMAN

*MRS. SIDNEY L. SOLOMON

*RABBI ABRAHAM SOLTIS

*HERMAN SPERTUS

*JEROME L. STERN

*GEORGE C. TEFOR

*HARRY WAXMAN

*K. E. WEISSMAN

*GORDON H. WOLFE

*Executive Committee Member

Mrs. Edith Halpert
Downtown Gallery
Ritz Towers
57th St. and Park Avenue
New York, N.Y.

Dear Edith:

This is a reminder that you and Tracy have confirmed reservations for two rooms at the Intercontinental Hotel, Jerusalem, August 11.

I think it would be wise for Tracy to secure your plane reservations as soon as possible as transportation to Israel is difficult to obtain.

If for any reason you must make a change, please notify Teddy Kollek directly as he is responsible for your reservation.

All my best,

Fondly,

Elaine Graham Weitzen

EGW/ab

view to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is correct. It will be published 60 years after the date of sale.

Shahn Graphic Studio - Mr. Cummings reported on the visit of Mr. John Marqusee to the School during the summer, and of his generous offer of a gift of \$10,000 to \$12,000 to build and equip a graphic studio to be named the Shahn Graphic Studio. Mr. Cummings further reported that he will give land on the hill behind the faculty studios where the graphic studio can be built. Mr. Eastman proposed and was seconded by Mrs. Anderson that Mr. Marqusee's gift be accepted. This was voted unanimously.

3. Accountant - Mr. Eastman reported on the continuing problem of bookkeeping and auditing. After discussion it was decided that we should ask the accountant who has been working with Holland Estill and Co. to bring our bookkeeping up to date to September 30, and do the auditing for the fiscal year which ends September 30. We are then to make inquiries through Mr. William Philbrick and Mr. King Cummings will make further inquiries as to the possibility of our hiring a bookkeeper in Maine.
4. Investment Report - Mr. Grady reported it was believed that we had so little money that we should do as much as possible with it for capital gains and growth. He feels that any individual donors and foundations would ask what we are doing with our Endowment Funds, so we should embark on a program of capital gains. He reported on his meeting with Mr. Chester Versfeldt and his approval of the way Mr. Versfeldt wants to proceed. He also reported that Mr. Versfeldt was delighted that the Board had given Mr. Grady discretion to work for him on the Investment Endowment Funds. Mr. Grady for the time being wants to defer establishing a larger Committee, and to work in close conjunction with Mr. Versfeldt. Mr. Grady recommended that during his absence from New York for a month, Mr. Versfeldt be allowed to act alone in making any purchases or sales for the school account. This request was unanimously approved.
5. Trustee Enlistment - Mr. Ault reported that he and Mr. Mason will go after Mrs. Burden. He further reported that Ralph Colin had turned down his request to join the Board, and that Louis Iselin will let us know whether or not he would come on the Board.

Mr. Daniels reported that he did not think there was much chance of his father accepting membership on the Board, but he would bring it up again on his next visit to St. Paul. Mr. H. King Cummings reported that James Houston was an excellent potential Trustee, that he had good contacts, was a good worker and should be cultivated. Mrs. Anderson suggested that he be invited to a dinner before the Preview.

August 12, 1968

Mr. Richard Santini
Santini Bros.
447 West 49th Street
New York, New York

Dear Mr. Santini:

If it is not too difficult would you be good enough to let
us know what you still have in storage for the Gallery and
the Edith Halpert Foundation.

The gallery is closed through the balance of this month
(reopening September 4th) and Mrs. Halpert is away a
good deal of the time, but I know where I can reach her
with the letter as she is eager to have the information
before we reopen.

Thank you.

Sincerely yours,

IF/ae

Irene Fussen

E
Publishers for Industry
P

EDITORIAL PROJECTS, INC. 3 WEST 57TH STREET, NEW YORK, N.Y. 10019 • 751-5343

August 27, 1968

Mrs. Edith Halpert, Director
Downtown Gallery
465 Park Avenue
New York, N. Y.

Dear Mrs. Halpert:

I am completing a book, "The Indignant Eye: The Artist as Social Critic in Prints and Drawings, from the 15th Century to Picasso," which is scheduled for publication by Beacon Press in 1969. It will relate the history of graphic protest and will contain about 400 illustrations.

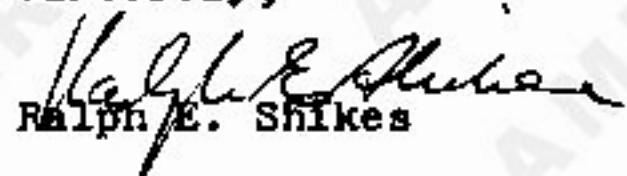
I would like to reproduce two of Ben Shahn's prints, *Passion of Sacco and Vanzetti*, and *Warsaw, 1943-63*.

The Philadelphia Museum, which has photographs of the prints, tells me that I need your permission before they will let me have copies of the photographs. May I have your permission?

Ben Shahn, who was most helpful and encouraging when I started work on this book, has already given me permission to reproduce a couple of other prints.

I would be most grateful if you would append your "O.K." to the bottom of this letter and return it to me. Since we are approaching the publication deadline, I would appreciate it if you could take care of this as soon as convenient.

Sincerely,

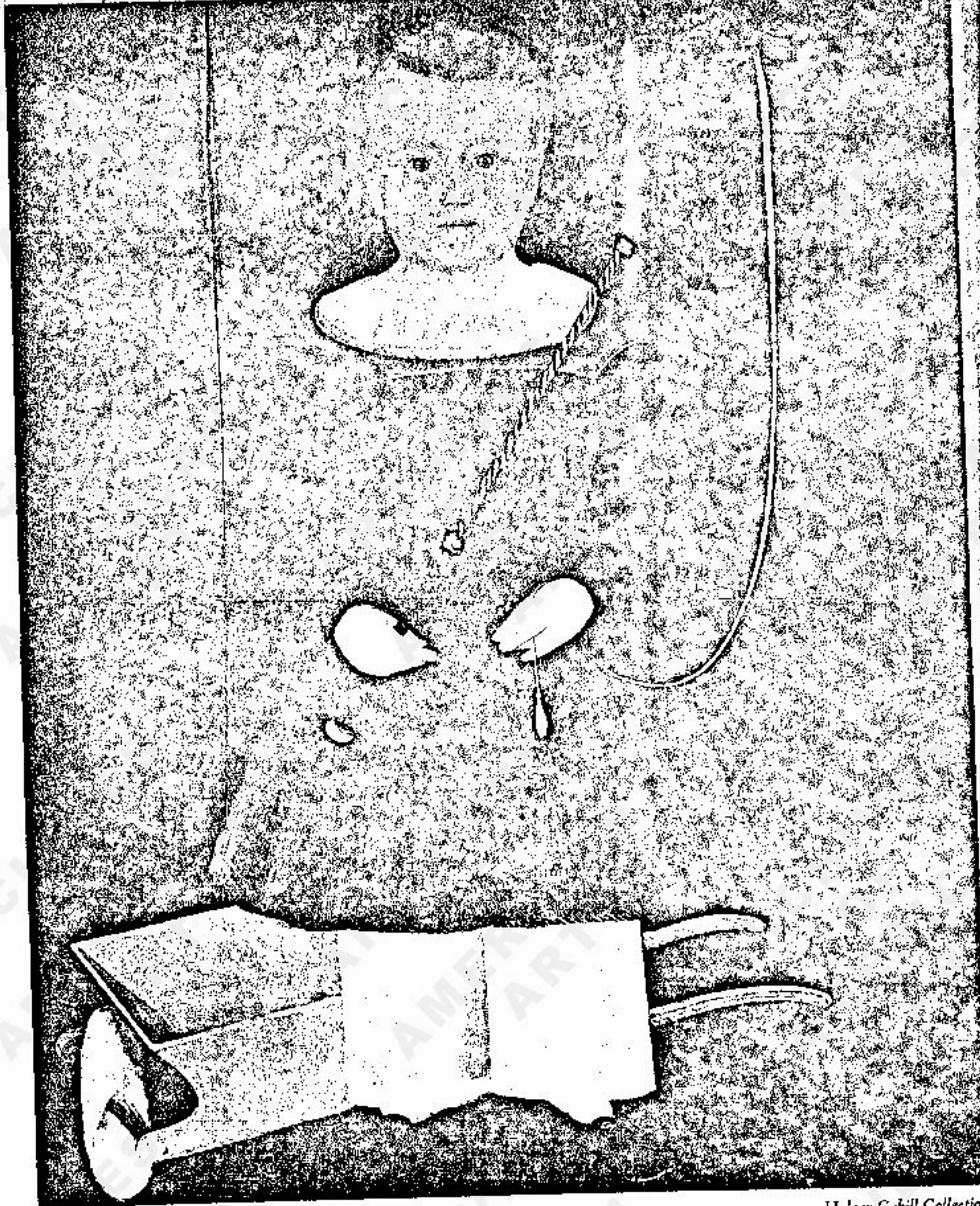

Ralph E. Shikes

RES:j1

Prior to publishing information regarding sales transactions, research is responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

Here is a general copy of the picture I am looking for, Mrs. Duplaine, R.R. 3 Canfield, Ohio

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



14. BOY WITH TOY CART
Oil on canvas Early 19th century

Holger Cahill Collection

get info

The Contemporary Arts Center, 113 West Fourth Street, Cincinnati, Ohio 45202

August 8, 1968

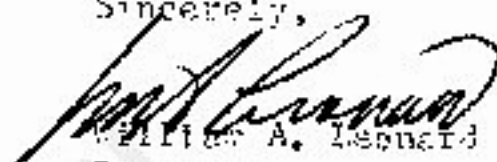
Mrs. Edith Greger Halpert
The Downtown Gallery
405 Park Ave.
New York, New York 10022

Dear Mrs. Halpert:

I just received your press release dated August 5, 1968 and am writing in regard to the Downtown Gallery Roster Exhibition. Could we arrange a similar exhibition for February, 1970 in our new building. The exhibition would honor your 45th anniversary by showing the artists you have represented, reflecting the important influence and contribution your gallery has made to the American art world of the 20th century.

Looking forward to hearing from you.

Sincerely,


Philip A. Leonard
Director

WAL/mmk

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Donee's Name: Smith College Museum of Art
Address: _____
City: Northampton State: Mass.
Date of gift or proposed date of gift: May 31, 1968
Name of work: Reclining Nude
Artist: Max Weber
From whom purchased: Gift of artist
City: _____ State: _____
When Purchased: given to donor Feb. 25, 1930
*Purchase Price: _____

Medium (Underline or fill in one):
PAINTING - oil, watercolor, pastel, gouache, other _____
DRAWING - pencil, crayon, ink, other _____
SCULPTURE - bronze, stone, wood, other _____
GRAPHIC - lithograph (Black/white, color), etching, other _____

Support (underline one): canvas, paper, wood panel, other composition board

Dimensions: Height 10 7/8 inches; Width 17 5/8 inches

Location and description of signature, date and inscription:
Quote how signature and/or date read: " see letter and photo appended "
Face (underline two): upper, lower, right, left, center, other
Reverse (Describe): signed on reverse in blue crayon Max Weber
Quote, describe and state location of any other inscription: _____
dedication to Mr. Barr, see letter appended

For sculpture: Cast No. _____; Edition size _____

Condition of work: _____

**Former owners (dealers and collectors): _____

**Exhibitions: uncertain, inquiries are being made

**References in publications (books, magazine articles, exhibition catalogues, etc.) _____

*This information is required by the Internal Revenue Service regulations if the purchase was made within five years of the date of the gift. Where the purchase price is supplied, it will not be disclosed to the appraisal panel.
**If space is insufficient, please supply the information on additional page.

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND D STREETS, NW.
WASHINGTON, D. C.

August 30, 1968

Mrs. Edith Halpert
Downtown Gallery
New York, New York 10022

Dear Mrs. Halpert:

In reference to my telephone call regarding loans
to the Charles Sheeler Memorial Exhibition, the following
works will be picked up on or about September 18 and 19:

PLUMS ON A PLATE
SELF PORTRAIT
ROCK AT STEICHEN'S
NEIGHBORS
WHITE SENTINELS
THE YELLOW WALL
SKYLINE
FISHERMAN'S WHARF, SAN FRANCISCO
THE GREAT TREE
TWO AGAINST THE WHITE
COMPOSITION AROUND RED (PENNSYLVANIA)

Our carrier, Security Storage of Washington, will
telephone to the above address prior to their arrival.

Thank you for your help and generous contribution
to our Charles Sheeler Exhibition.

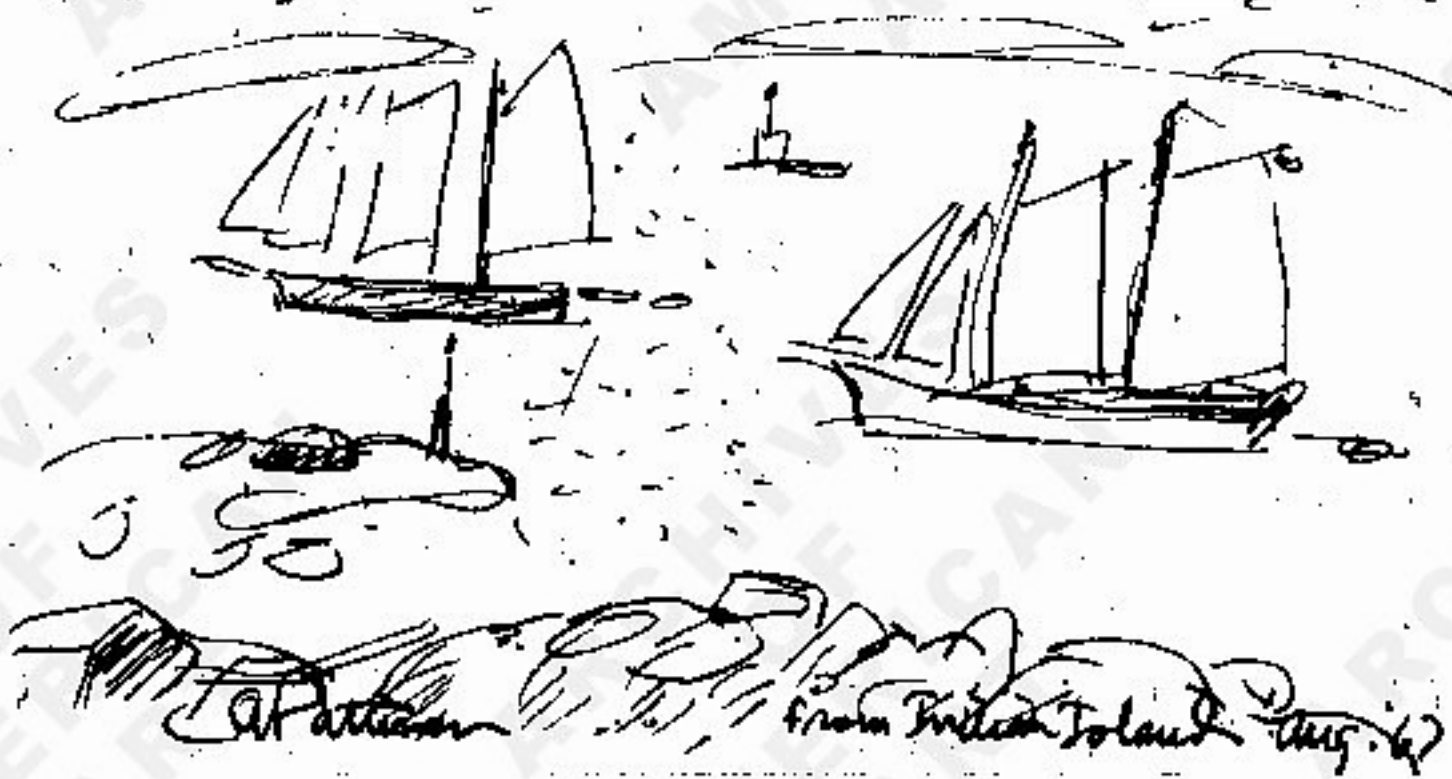
Sincerely yours,

Mary Anne Goley

Mary Anne Goley
Assistant Registrar

Rockport Maine 7.21
Dear Edith

Thanks for the
bed and company. Wish you
could see the glorious day here on
the island. Waking at sunrise -
up shortly after and such a sparkle
on the water - a north west wind
usually found in September puts



a real cool rip in the air and
I shudder when I recall the day
I left you in N.Y.C. with temp-
erature about 100.

The Gallery has probably
received word from the Marble
Co. in Brooklyn & believe will
request a downpayment. I
can't believe the total cost of the
marble base could exceed \$100.

Friday eve - the 19 B - I gave
a plaster-sculpture demonstration
for the Maine Coast Artists weekly
program - about 125 people there
- it went very well & I had a good
time. Please tell your
niece I am sending affectionately
some photos to her. Ahloos

F. PATRICK BURNS

COMPANY

4950 WILSHIRE BOULEVARD · WEBSTER 8-7221 · LOS ANGELES 5, CALIFORNIA

July 30, 1968

Mrs. Edith Gregor Halpert
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

I was in the Ankrum Gallery in Los Angeles recently and saw two of Morris Brodderson's paintings from his Portuguese collection. Both are fisherwomen--one with red fish and the other with green fish in a basket.

I would very much like to make an offer on one or both of these paintings. I was told that the Ankrum Gallery that these paintings were part of your New York show and that they were not available here in Los Angeles. I do not know why they are displaying them prior to the show; however, that is certainly their business. I would be very happy to purchase one of the paintings now and let you retain the painting throughout the duration of your show--or indefinitely for that matter. I would like to make some arrangement that would not require me to be in New York, but if that is necessary, I will even come to New York or before the opening to make the purchase. I would so appreciate your advice in this matter and will cooperate with you in any way possible.

I met Mr. Brodderson many years ago and am a great admirer of his work, so am doubly interested in obtaining one of these paintings.

Thank you very kindly.

Very truly yours,

F. Patrick Burns
F. Patrick Burns

FPB:f

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

UNIVERSITY OF CALIFORNIA, SANTA BARBARA

BERKELEY · DAVIS · IRVINE · LOS ANGELES · RIVERSIDE · SAN DIEGO · SAN FRANCISCO



SANTA BARBARA · SANTA CRUZ

THE ART GALLERIES

SANTA BARBARA, CALIFORNIA 93106

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

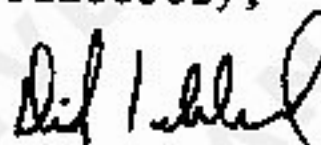
Dear Mrs. Halpert:

Mrs. Story informed me that you kindly agreed to extend the loan of your painting "The Window" 1949, by Max Weber to the final showing of the exhibition at the Washington University in St. Louis from September 15, 1968 to October 11, 1968.

Santini Brothers will receive the shipment of paintings which were consigned to us by the Downtown Gallery for unpacking and delivery. Please let us know to where the paintings are to be delivered.

Enclosed are clippings relating to the Max Weber exhibition while touring.

Sincerely,


David Gebhard, Director
The Art Galleries

26 July 1968

DG:so

or to publishing information regarding sales transactions, searches are responsible for obtaining written permission in both art and publisher involved. If it cannot be obtained after a reasonable search whether an artist or publisher is living, it can be assumed that the information is by published 60 years after the date of sale.

Forward letter

FREDERIC A. NASSAUX

1208 EDGAR AVENUE
CHAMBERSBURG, PENNSYLVANIA

Mrs Edith Gregor Halpert, President
465 Park Avenue
New York, N.Y.

September 6, 1968

The Downtown Gallery.

Dear Mrs Halpert:

On October 29 and 30 I will be in New York to introduce my work and to discuss it with interested parties. Slides will be produced showing approximately fifty oils, pastels, acrylics, charcoals, and mosaics.

I bring a most advanced, progressive and penetrating form of realism and a mode of abstraction decisive and distinctive in execution while subtle in meaning.

I consider that an artist may characterize through several styles relevant to his unique personality and I must be free of a change of style as I am of medium.

It must be recognized that styles and movements are fashions rather than essence. The essence of art is the meaning of life. The meaning of life is knowledge; made of sensations, emotions, intuitions, truth and logic.

I define the artistic effort as an adventurous exploration into the affective regions of the mind bringing about some clarification on life.

Pictures of my work have been placed at the disposal of Miss Betty Chamberlain, Art Information Center, 11 West 56th Street, New York.

I would welcome the opportunity to meet with you, at your convenience during the above days and may remain to the 31st if required. Would you please inform me whether such a meeting can be arranged and what would be your pleasure.

Sincerely yours,

Frederic Nassaux
Frederic Nassaux

or to publishing information regarding sales transactions, searchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



24
July 15, 1968

Mr. Oscar Piagentini, Director
The J. L. Hudson Gallery
1206 Woodward Avenue
Detroit, Michigan

Dear Oscar:

After talking with you about the return date of your Downtown Gallery Roster exhibition, I was rather startled when I realized that nothing was sold during the show and recall that I specified that in our new set-up we demand (as I told you) a sales or purchase guarantee to take care of our expenses in arranging such an exhibition in the way of the many records we make in each instance. Thus, I think it would be appropriate for J.L. Hudson to make some purchases for inventory, which may be sold subsequently. The sum total of the consignment prices is \$89,575. The minimum figure of 10% of the net total (minus the commission) would be a legitimate one.

Also, please advise me in advance when the shipment is to be made (and through whom it will clear for unpacking and delivery) and I will arrange to have someone at the Gallery to receive it during the period when we are closed.

I hope to have the pleasure of seeing you again in the near future.

Sincerely yours,

EGH/tm

for publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or publisher is living, it can be assumed that the information is by be published 60 years after the date of sale.

CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION

TELEGRAM

SYMBOLS

DL - Day Letter
NL - Night Letter
LT - International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

ANA222 (3E)(20)LC059

1968 AUG 12 PM 1 39

L LLT#3 PDF TOL BEVERLY HILLS CALIF 12 959A PDT

EDITH GREGOR HAPERT, CORE DOWNTOWN GALLARE

~~465 PARK AVE NYK~~ *465 Park*

PLEASE DIRECT SHIPMENT CARE OF ART SER ICDS 822 MELROSE LOS

ANGELES LETTER FOLLOWING

JEFFERSON

(1005).

SP1201(P2-65)

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

ROSENMAN COLIN KAYE PETSCHKE FREUND & EMIL

575 MADISON AVENUE NEW YORK, N. Y. 10022

SAMUEL I. ROSENMAN
RALPH F. COLIN
SYDNEY M. KAYE
ALLAN D. EMIL
WALTER J. PETSCHKE
MAX FREUND
AMBROSE DOSKOW
SEYMOUR D. LEWIS
LAWRENCE R. ENO
MURRAY COHEN
ANDREW J. SCHOEN
JEROME L. SINDLER
ASA D. SOKOLOV
STUART ROBINOWITZ
GILBERT S. EDELSON
ARNOLD I. ROTH
LAWRENCE B. BUTTENWESER
EUGENE L. VOGEL
GERALD WALPIN
MAL L. BARASCH

MURRAY HILL 8-7800
AREA CODE 212

CABLE ADDRESS
"ROCKOY NEWYORK"

August 23, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Re: Downtown Gallery - Ben Shahn

Dear Edith:

Enclosed for your information is a copy of a letter received by me today from Martin Bressler, as well as a copy of my proposed reply. Will you please telephone me as soon as you have had an opportunity to read these and let me know if you approve.

Sincerely,



RFC:fr
Encls.
3193-003

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

2. John Marin, Incoming Fog, Small Point, Maine, 1914.
Collection of the Downtown Gallery
3. ----- Downtown New York-Street Movement-Red Sun, 1925.
Collection of Mrs. Edith Gregor Halpert
6. Arthur Dove, Parabola, 1943.
Courtesy of the Downtown Gallery
9. Max Weber, Sculptress, 1951.
Collection of the Downtown Gallery
10. Charles Demuth, Trees, c.1920.
Collection of the Downtown Gallery
11. ----- Madame DeLaunols, 1924.
Collection of the Downtown Gallery
12. ----- Daffodils, 1928.
Collection of the Downtown Gallery
14. Charles Sheeler, Self-Portrait, 1924.
Courtesy of the Downtown Gallery
15. ----- Composition Around Red (Pa.), 1958.
Courtesy of the Downtown Gallery
29. William Zorach, The Beach, Reed State Park, 1954.
Courtesy of the Downtown Gallery
31. Yasuo Kuniyoshi, The Dream, 1922.
Collection of Mrs. Halpert
32. ----- Girl Wearing Bandana, 1936.
Collection of Mrs. Halpert
33. ----- Grow and Snake, 1945.
Collection of the Downtown Gallery
34. Stuart Davis, Tenement Scene, 1912.
Collection of the Downtown Gallery
38. Miles Spencer, Studio Table, 1925
Collection of the Downtown Gallery
41. O. Louis Guglielmi, Funeral at Woodford, 1933.
Courtesy of the Downtown Gallery
42. ----- Waiting Woman, 1946.
Courtesy of the Downtown Gallery
44. George L. K. Morris, New Year's Eve, Broadway Composition, 1945/6.
Courtesy of the Downtown Gallery
48. Isami Doi, Pasture, 1964.
Courtesy of the Downtown Gallery
50. Morris Broderson, Man of the Skull (Kabuki Series), 1962/3.
Collection of the Downtown Gallery
52. Abraham Rattner, Three Figures, 1964.
Courtesy of the Downtown Gallery
53. ----- The Parade, 1967.
Courtesy of the Downtown Gallery
54. Edward Stasack, Sacrifice, 1965/66.
Courtesy of the Downtown Gallery
55. Ben Shahn, Father Coughlin, 1939.
Collection of the Downtown Gallery
57. ----- Alphabet and Constellation, 1966.
Courtesy of the Downtown Gallery
58. Robert Osborn, Westmoreland, 1967.
Courtesy of the Downtown Gallery.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE DOWNTOWN GALLERY

Established 1926

EDITH GREGOR HALPERT, Director
Consultation by appointment only
Telephone: Plaza 3-3707

465 PARK AVENUE
NEW YORK, N. Y. 10022

August 5, 1968

Miss Simonetta Siano
Copyright Office
Fratelli Fabbri Editori
Via Mecenate 91
20138 Milano, Italy

Dear Miss Siano:

Although the gallery is closed during the months of July and August, I happened to come in to the gallery and found your letter regarding the Charles Sheeler reproduction among the large accumulation of mail.

This painting CITY INTERIOR: tempera, dated 1935 (not 1936) was sold to Mr. William H. Lane whose address is Holman Street, Lunenburg, Massachusetts, and therefore you must obtain his permission for reproduction, as well as ours. The credit line should read COLLECTION OF MR. & MRS. WILLIAM H. LANE, COURTESY OF THE DOWNTOWN GALLERY.

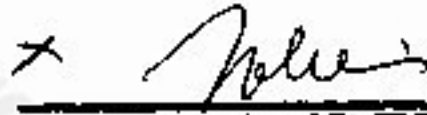
* As usual we are sending you an extra copy which you must sign and return to us. The reproduction rights in this case are limited to FRATELLI FABBRI EDITORI and specifically for L'ARTE MODERNA.

Sincerely yours,

EGH/lf

P.S. PLEASE USE OUR CURRENT ADDRESS WHERE WE HAVE BEEN FOR THE PAST THREE YEARS.

We agree to follow your instructions regarding reproductions.

X
* 
FRATELLI FABBRI EDITORI
DAVIS • DOVE • KUNIYOSHI • G. L. R. MORRIS • OSBORN • RATTNER • SHAHN • SHEELER • SPENCER • STORRS • WEBER • ZORACH
M. BRODERSON • DEMUTH • HARTLEY • MARIN • O'KEEFE • PATTISON • PRICE • STASACK • STELLA • TSENG YU-HO
WM. M. HARNETT (1848-1892) • AMERICAN FOLK ART GALLERY, Established 1929

or to publishing information regarding sales transactions, artists are responsible for obtaining written permission in both cities and publisher involved. If it cannot be obtained after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.

August 29th, 1968

Mr. Thomas Jefferson
Jefferson Gallery
1014 North Doheny Drive
Los Angeles, California

Dear Tom:

I was delighted upon the receipt of your letter stating that you are now an "independent dealer".

It was good to hear your voice making the announcement that you will be in New York shortly. Your new quarters sound fascinating and if and when I get the hell out of New York maybe I will take a vacation and go to California.

Frankly I am utterly confused with your variety of addresses including La Jolla and two in L. A., unfortunately a girl I hired for two days messed up all the papers I had organized and I cannot find your telegram. All my employees are extending their vacations and "this poor childless widow" is in an honest state of confusion. Am I correct in thinking that you phoned and said you were coming to New York shortly?

Also I will explain to you that since the "Amon Carter Museum" exhibition of works concentrated on the "Downtown Gallery roster" we have had a deluge of request from other institutions asking for similar exhibitions. Furthermore, there is a large Arthur Dove exhibition selected and toured by the Museum of Modern Art. Consequently we are running rather short and will be until October - but for you, we can assemble something exciting in the way of a group exhibition. All this can be discussed when you come to New York.

-continued-

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by be published 60 years after the date of sale.

gallery Konarak

contemporary, folk & primitive art, antiques.
e 29 South Extension market part 2 N. Delhi-16 (India)

8/7/68

The director,
American folk art gallery,
32E 51st,
New York City, N.Y.
U.S.A.

Dear Sir,

I am herewith enclosing for your perusal several coloured slides of 'batik' paintings of a folk/primitive artist-Mawasi Ram, who is associated with my gallery. I am trying to find an outlet for his work as well as for the works of several other folk/primitive artists whose works I have with me in my collection. India has a great treasure of such art which I am sure would find a good response with your public. I was wondering if there was any scope for an exhibition of his works at your gallery. If not, would you have any suggestion to offer which would be much appreciated, as how to go about efficiently, finding a suitable method of exposing some of this form of expression to your public. If you have in mind any people or organisations which might be interested in dealing with folk/primitive art from India I would feel grateful if you could send me a few addresses or pass this letter on to them.

The batik technique is peculiar to India and Indonesia and involves a process of dyeing and waxing. Each painting is an individual piece.

A little information about Mawasi Ram, he lives in a

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

MYRON MELAMED, M. D.
1502 SHERIDAN ROAD
HIGHLAND PARK, ILLINOIS

August 19, 1968

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
Ritz Tower Concourse
New York, New York

Dear Mrs. Halpert:

In a library perusal, I recently found a reference to an exhibit in your gallery in 1937 relating to folk art from 1725 to 1865, including examples of children's art. I am therefore writing this letter at the suggestion of my brother, Dr. Abraham Melamed, of Fox Point, Wisconsin.

For several years, I have had considerable interest in children's art, having acquired a collection from twenty-five countries. This collection has been exhibited at The Art Institute of Chicago and the State Department Building, Washington, D. C., and elsewhere. In addition, we also have continuous shows in the radiology department of our hospital for the pleasure of patients and hospital staff.

Now, I intend to write a monograph concerning historical aspects of children's art. This would relate to examples of children's art from previous centuries in the United States and other countries with appropriate comments and analyses. For this work, I need picture examples and/or their reproductions.

If there is any way that you could assist or advise me in this project, I would be very grateful.

Thank you for your kind consideration.

Sincerely,


Myron Melamed, M.D.

MM:leb

prior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

sent to Book
E 9/20/65

Dear Mrs. Halpert:

I want to thank you for your assistance
and time this afternoon. I enclose
an original and one copy of my letter on
Stuart Davis for the estate.

I will call on Tuesday to about
the Sheeler that is being shipped and
hopefully some of the Davis pieces.

Thank you again for a very
charming interview.

Sincerely

Richard A. Byrd
Sept 12 1965

PATHOLOGICAL ANATOMY
CLINICAL PATHOLOGY
DIAGNOSTIC RADIOISOTOPES

3003 LOMA VISTA ROAD, VENTURA, CALIF. 93003, PHONE 548-2741

September 10, 1968

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

On June 7th I wrote you a letter of inquiry concerning paintings we had seen at the Los Angeles County Museum.

They were: Grey Rock, Blue-Grey Sea and Boat, John Marin 1938; Palisades on the Hudson, John Marin 1914; Movement 7, Boat off Deer Island, John Marin 1926.

We are very much interested in knowing if any of these would be for sale, especially Movement 7, Boat off Deer Island, owned by you.

We are also interested in knowing whether the Arthur Dove painting, Centerport #26, 1942 is for sale.

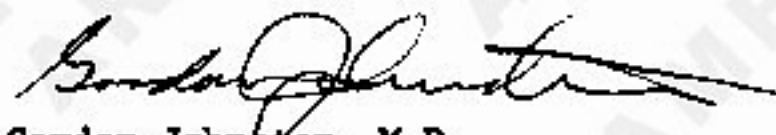
The Ben Shahn work purchased from you continues to give us much pleasure, and we hope to someday acquire another work by this fine artist.

I am scheduled to attend scientific meetings in Moscow, Leningrad, Budapest, Vienna, and at Harvard in October; and will be in New York on or about October 2nd or 3rd. Again there may be an opportunity on the 20th or 21st to visit New York.

If at all possible, we would very much like to call on you.

We shall let you know our schedule as flight reservations are established.

Respectfully yours,


D. Gordon Johnston, M.D.

DGJ:ph

★

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

gallery
reese
palley

1915 the boardwalk atlantic city, new jersey 08401 telephone: (609) 344-1128

July 29, 1968

Edith Halpert
Downtown Gallery
465 Park Ave.
New York City

Dear Miss Halpert:

Further to our telephone conversation regarding a meeting at your convenience, allow me to introduce myself.

I was formerly associated with Art News as publisher for three years and with Arts Magazine as co-owner with Hilton Kramer--presently with the New York Times. I am now director of the Reese Palley Galleries, an organization containing two galleries--one in San Francisco. We have leased the Frank Lloyd Wright building at 140 Maiden Lane in San Francisco for the purposes of conducting a serious gallery.

We have thus far scheduled the following shows for San Francisco:
1. a Milton Avery Retrospective (Adolph Gottlieb and Mark Rothko have kindly consented to do the foreword for the Avery Catalog).

2. A Motherwell-Kline Show

3. A Reuben Nakian Show

4. A John Marin Show

to name but a few.

I should very much like to meet you about the possibility of arranging an Arthur Dove Show in San Francisco.

Would you kindly let me know your earliest convenience.

Thank you so much and best regards.

Sincerely yours,


Jack Fader,
Director

jf/ek

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



DEPARTMENT OF STATE

Washington, D.C. 20520

July 29, 1968

Dear Edith —

It seems there are moments in the lives of each of us when it is time to move on, though we care deeply and with continuing conviction and appreciation for opportunities in which we have invested ourselves.

In all of my professional good fortune, nothing has equalled working with Nancy Kefauver and you in realizing the Art in the Embassies Program. Hopefully, you can appreciate the difficulty with which I write to tell you that, though my belief in the Program and my support will remain steadfast, as of September 1, I will be "bowing out".

Since last November 20 I have felt that when Nancy Kefauver's successor was launched, it would be appropriate for me to leave the Program, for a number of reasons, many of which you might naturally be aware. The policies and procedures we adopted were based upon the advice of our Executive and National Committee Members, our knowledge and experience, and ensuing and inherent beliefs. I pray these policies and procedures remain basic to the further refinement and development of the Program.

But early next month these tested and respected philosophies and procedures become Stefan Munsing's responsibility and I feel that he also has a right to a Special Assistant of his choice.

I hope you know from our conversations and correspondence how much Nancy and I valued your participation in the Program, and how we respected and appreciated your invaluable support. May you continue your effective role in this sensitive and subtle Program of cultural diplomacy in action.

With deep appreciation, and very best wishes for continued success.

Sincerely,

Carol

Carol V. Harford
Fine Arts Officer
Art in the Embassies Program

*Best of luck,
to!*

or to publishing information regarding sales transactions, searches are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or collector is living, it can be assumed that the information is by published 60 years after the date of sale.

Bruce St John

THE WILMINGTON SOCIETY OF THE FINE ARTS

DELAWARE ART CENTER 2301 KENTMERE PARKWAY WILMINGTON, DELAWARE 19806

1/5/68

Dear Edith - Many thanks for
the invitation which I regret
very much I cannot accept.
Hope that all is well with
you and that I can get
to N.Y. - see you - see the
show - in the not too distant
future -

Best as always -

Bruce

on list

H A R R Y N . A B R A M S

I N C O R P O R A T E D

Publishers of Fine Art Books

6 WEST 57TH STREET, NEW YORK, N. Y. 10019

page 2

I am particularly anxious to have photographs as soon as possible, for they would be of great assistance at this time in planning the appearance and page layout of the book. Whatever you can do to expedite their delivery to Mrs. Adler would be very much appreciated by me.

May I thank you for your cooperation and consideration.

Cordially,

Sam

Sam Hunter

Permission granted for reproduction of aforementioned works:

Signature of owner _____

Date _____

SH:cjc

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

H A R R Y N . A B R A M S

INCORPORATED

Publishers of Fine Art Books

6 WEST 57TH STREET, NEW YORK, N. Y. 10019

July 30, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Edith:

I would like to request your formal permission to reproduce the following works from your collection in a revised and expanded hardcover edition of my paperback book, Modern American Painting and Sculpture:

06
sold
Stuart Davis: Tenement Scene, 1912, oil, 29 x 36"

The President, 1917, oil, 36 x 26"

Design for New York Mural, 1922, oil,
81 x 48"

Arthur Dove: The Critic, 1925, collage, 12½ x 19½"

Abstraction, No. 2, 1910, oil, 9 x 10½"

George L.K. Morris, Concretion, 1936, oil, 54 3/4 x 70½"

John Storrs, Abstract Sculpture, bronze, 18" high

Gendarme Seated, 1925, bronze, 18½" high

William Zorach, Spring, 1913, oil, 40 x 46"

Yosemite Falls, 1920, oil, 31 x 16

Would you please be good enough to sign and return the enclosed copy of this letter to my publisher, Harry N. Abrams, attention Mrs. Barbara Adler, thus assigning reproduction permission?

Most important, I shall need 8 x 10 inch black-and-white glossy photographs for reproduction purposes, or the photographic source from which I can order good prints for the book. I would greatly appreciate your either enclosing photographs with your permission letter, or suggesting where I might secure them. Any charges for photographs should be sent directly to Mrs. Adler at the above address.

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Wm
AFA
SHELBURNE



MUSEUM

INCORPORATED

Founded in 1947 by Mr. and Mrs. J. Watson Webb

SHELBURNE, VERMONT

05482

Office of the Director

Shelburne 985-3344
Area Code 802

July 18, 1968

Mrs. Edith G. Halpert
465 Park Avenue
New York, New York 10022

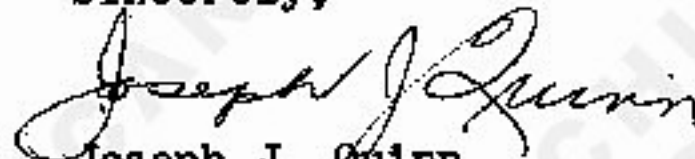
Dear Mrs. Halpert:

Your kind note of June 18 received. We were all very sorry that you were not able to be with us. The day was wonderful weatherwise, at least during the meeting and throughout the luncheon. We did, however, experience a small shower around 3:30 P.M. but it was not bothersome in any way.

The meeting followed the usual lines with Mr. McCann acting as Clerk of the meeting. His report has not been received as yet, thus the delay in answering.

Your interest in Shelburne Museum is and always will be appreciated, I am sure, and we look forward to having you visit us this season. We've been experiencing several days of extremely hot and humid weather. Let us hope that it is more pleasant when you come up.

Sincerely,


Joseph J. Quinn
Ass't. to the Director

JJQ/f

due to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.